
The University of the Arts



Undergraduate and Graduate
Course Catalog

1997-1998

Digitized by the Internet Archive
in 2011 with funding from
LYRASIS Members and Sloan Foundation

The University of the Arts
University Libraries
320 S Broad St Philadelphia PA 19102
USA

UNIVERSITY ARCHIVES
UNIVERSITY LIBRARIES
THE UNIVERSITY OF THE ARTS
PHILADELPHIA PA 19102



Undergraduate
and Graduate
Course
Catalog
1997-1998

Philadelphia College of
Art and Design

Philadelphia College of
Performing Arts

College of Media
and Communication

The University of the Arts
320 South Broad Street
Philadelphia, PA 19102

1-800-616-ARTS

The University
of the Arts

The University of the Arts is the nation's only university devoted exclusively to education and professional training in design, visual, media, and performing arts. Located in central Philadelphia, The University of the Arts was founded in 1987 through the consolidation of two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts. Offering undergraduate and graduate degrees in crafts, dance, graphic design, industrial and museum exhibition design, fine arts, illustration, media arts, multimedia, music, theater, writing, and museum and arts education, the University prepares its students to assume over 150 careers in traditional and emerging arts and related fields.

The University of the Arts
320 South Broad Street
Philadelphia, PA 19102

215-732-4832

1-800-616-ARTS

fax 215-875-5458

The University of the Arts gives equal consideration to all applicants for admission and financial aid, and conducts all educational programs, activities, and employment practices without regard to race, color, sex, religion, national or ethnic origin, or disability. Direct inquiries to the Office of the Associate Provost/ADA Coordinator, The University of the Arts, 320 South Broad Street, Philadelphia, PA 19102; (215) 875-5484.

This catalog was updated as of August, 1997. The University of the Arts reserves the right to revise any information herein at its discretion and without prior notice.

Trademarked names appear throughout this catalog. Rather than list the names and entities that own the trademarks or insert a trademark symbol with each mention of the trademarked name, the publisher states that it is using the names only for editorial purposes and to the benefit of the trademark owner with no intention of infringing upon that trademark.

Contents

4 Academic Calendar 1997-1998

The University of the Arts

- 6 Mission Statement
- 6 History of the University of the Arts
- 7 Accreditation
- 8 Admission
- 14 Tuition and Expenses
- 16 Financial Aid
- 23 Academic Regulations
- 29 Student Services
- 31 General Information
- 32 Code of Conduct
- 33 Student Code
- 39 University Libraries
- 40 Academic Computing
- 40 Continuing Education Programs
- 41 Undergraduate Degree Requirements
- 42 Division of Liberal Arts

Philadelphia College of Art and Design (PCAD)

- 50 Philadelphia College of Art and Design
- 52 Undergraduate Programs
- 56 Foundation Program
- 58 Crafts
- 60 Crafts Studio Certificate Program
- 60 Fine Arts
 - 61 Painting/Drawing
 - 62 Printmaking/Book Arts
 - 64 Sculpture
- 65 Graphic Design
- 66 Illustration
- 67 Industrial Design
- 68 Media Arts
 - 69 Photography
 - 70 Film/Video
 - 70 Animation
 - 71 Film/Animation
- 72 Art Education
- 74 Art Therapy

PCAD continued

- 75 Graduate Programs
- 75 Master of Fine Arts in Book Arts/Printmaking
- 77 Master of Industrial Design
- 79 Master of Fine Arts in Museum Exhibition Planning and Design
- 81 Master of Arts in Art Education
- 82 Master of Arts in Museum Education
- 84 Master of Arts in Teaching in Visual Arts
- 85 Extended Degree Options
- 86 Master of Fine Arts in Ceramics, Painting, or Sculpture

Philadelphia College of Performing Arts (PCPA)

- 90 Philadelphia College of Performing Arts
- 91 The School of Dance
 - 93 Ballet
 - 93 Jazz/Theater Dance
 - 93 Modern Dance
 - 94 Dance Education
 - 94 Certificate in Dance
 - 95 Dance Extension
- 96 The School of Music
 - 100 Bachelor of Music
 - 102 Diploma in Music
 - 103 MATPREP
 - 104 Master of Arts in Teaching in Music Education
 - 106 Master of Music in Jazz Studies
 - 108 The School of Theater Arts
 - 111 Acting
 - 111 Musical Theater

College of Media and Communication (CMAC)

- 114 College of Media and Communication
- 115 Multimedia
- 117 Writing for Media and Performance

Course Descriptions

- 122 Art Education
- 124 Art Therapy
- 124 Crafts
- 129 Dance
- 133 Dance Extension
- 134 Electronic Media
- 134 Fine Arts
- 137 Foundation
- 138 Graphic Design
- 140 Graduate Seminars
- 141 Liberal Arts
- 152 Industrial Design
- 155 Illustration
- 156 Museum Exhibition Planning and Design
- 157 Multimedia
- 159 Music
- 166 Media Arts
 - Photography/Film/Video/Animation
- 169 Printmaking/Book Arts
- 172 Painting/Drawing
- 174 Sculpture
- 175 Theater Arts
- 179 Writing for Media and Performance
- 182 Administration
- 182 Board of Trustees
- 183 Index
- 188 Campus Map

Academic Calendar

1997-1998

Fall 1997

Friday, August 29
English placement exams
Music placement exams

Saturday, August 30 and Sunday, August 31
New student orientation
Student residences open/move-in

Monday, September 1
Labor Day holiday

Tuesday, September 2
Advising/registration for new transfers, graduate, and
returning students, 10:00 am - 3:00 pm

Wednesday, September 3
Advising/registration for new freshmen,
10:00 am - 3:00 pm

Thursday, September 4
Fall semester classes begin
Late registration

Thursday, September 4 – Wednesday, September 17
Drop/add period
Late registration

Friday, September 19
Drop/add period for PCPA ensembles ends

Saturday, September 20
Dance Extension classes begin

Friday, October 17
Last day for removal of "Incomplete" (I) grades from Spring '97

Monday, October 20
Automatic conversion from "I" to "F" grade

Friday, October 24
Last day to withdraw with a "W" grade

Saturday, October 25
Open House

Monday, November 3 – Friday, November 14
Advising for Spring '98 registration

Monday, November 10 – Friday, November 14
Registration for Spring '98
Graduation petitions for Dec. '97, May '98 and
Aug. '98 due to Registrar

Thursday, November 27 – Sunday, November 30
Thanksgiving vacation
Residence halls remain open

Friday, December 12
Fall 1997 classes end

Monday, December 15 – Friday, December 19
Examinations, critiques, and juries begin

Friday, December 19
Grades due to Registrar
Documents for students graduating Dec. '97 due to Registrar

Saturday, December 20
Residence halls close at 12:00 noon
Dance Extension classes end

Spring 1998

Thursday, January 1
New Year's Day holiday

Wednesday, January 7
PCAD academic review

Thursday, January 8
PCPA academic review
CMAC academic review

Thursday, January 15
New student orientation
Residence halls open, 9:00 am

Monday, January 19
Martin Luther King holiday

Tuesday, January 20
Spring semester classes begin

Tuesday, January 20 – Monday, February 2
Drop/add period for all classes
Late registration

Monday, February 23 – Friday, February 27
PCAD freshmen major selection week

Friday, February 27
Last day for students to resolve Incomplete "I"
grades from Fall '97 semester

Monday, March 2
Automatic conversion from "I" to "F" grade

Friday, March 6
Last day to withdraw with a "W" grade
Deadline for returning former students to
petition for May '98 graduation

Monday, March 9 – Sunday, March 15
Spring break/residence halls remain open

Sunday, March 15
1998–1999 Financial Aid Applications Due

Monday, March 16
Spring '98 classes resume

Saturday, April 4
Open House

Monday, April 6 – Friday, April 17
Advising for Fall '98 registration

Monday, April 13 – Friday, April 17
Registration for Fall '98

Monday, May 4
Spring '98 classes end

Tuesday, May 5 – Monday, May 11
Examinations

Monday, May 4 and Tuesday, May 5
Registration for Summer Sessions I & II

Monday, May 11 – Thursday, May 14
Studios, critiques and juries

Friday, May 15
Final grades due to Registrar

Saturday, May 16
Student residences close at 12:00 noon

Wednesday, May 20
Awards ceremony

Thursday, May 21
Commencement ceremony

Summer 1998

Monday, May 18
Summer Session I begins

Monday, May 25
Memorial Day holiday

Wednesday, June 24
Summer MFA program begins

Friday, June 26
Summer Session I ends

Monday, June 29
Summer Session II begins

Friday, July 3
Independence Day holiday

Friday, August 7
Summer Session II ends

Friday, August 14
Summer MFA program ends

Mission Statement

The University of the Arts is an institution of higher education centered in the arts. Its undergraduate and graduate academic programs prepare students for professions in the visual and performing arts and related fields. Honoring the traditions of the disciplines it teaches, the University provides a dynamic milieu for creative exploration, innovation, and intellectual investigation, extending the practice and understanding of the arts and the arts professions. Committed to lifelong education and the advancement of the arts in our society, the University serves as an educational and creative resource for the arts community and as a matrix, catalyst, and nexus for arts activities and organizations. Its instruction and related research, production, and service activities foster aesthetic excellence and creativity and encourage interaction among the arts.

History of The University of the Arts

The University of the Arts has evolved from two century-old institutions: the Philadelphia College of Art and the Philadelphia College of Performing Arts.

The Philadelphia College of Art (PCA) was formed in 1876 along with the Philadelphia Museum of Art. Initially known as the Pennsylvania Museum and School of Industrial Art, the institution was established in response to the interest in art and the Art Centennial Exposition. In 1948, the school became known as the Philadelphia Museum School of Art, reflecting the expanded programs that trained artists in many other areas, including the fine arts. The school received accreditation in 1959, and in 1964 separated from the Museum to become the Philadelphia College of Art. Today, the Philadelphia College of Art and Design (PCAD) of The University of the Arts offers curricula in crafts, design, fine arts, media arts, museum education, and art education.

The performing arts programs of The University of the Arts date from 1870, when three graduates of the Conservatory of Leipzig opened one of the first European-style conservatories of music in America: the Philadelphia Musical Academy (PMA). PMA became an independent college of music in 1950, granting a Bachelor of Music degree after a four-year course of study, one of only eight such music colleges in the nation at the time. While still offering only a music program, the school changed its name to the Philadelphia College of Performing Arts (PCPA) in 1976, the first such college in Pennsylvania. One year later the former Philadelphia Dance Academy became part of PCPA and in 1983 the School of Theater was created, thus achieving the college's ideal program of studies: dance, music, and theater arts.

In 1983, PCA and PCPA joined to become the Philadelphia Colleges of the Arts, and in 1987, The University of the Arts was inaugurated. In the Fall of 1996, the University created a new academic unit, the College of Media and Communication, which emphasizes the integration of art, technology, and communication. The first two BFA degree programs offered by this new college are Writing for Media and Performance and Multimedia, to be followed by a BS degree program in mass media communication.

The University of the Arts is the largest comprehensive educational institution of its kind in the nation, preparing students for professional careers in design, visual, media and performing arts and emerging creative fields.

Philadelphia College of Art and Design

The Philadelphia College of Art and Design offers the Bachelor of Fine Arts degree in Crafts, Graphic Design, Illustration, Painting, Printmaking/Book Arts, Photography/Film/Video/Animation, or Sculpture. A major in Industrial Design leads to the Bachelor of Science degree. Crafts offers a post baccalaureate certificate program.

At the graduate level are programs leading to the degrees of Master of Arts in Art Education, Master of Arts in Museum Education, Master of Industrial Design, Master of Arts in Teaching in Visual Arts, Master of Fine Arts in Book Arts/Printmaking, Master of Fine Arts in Museum Exhibition Planning and Design, and Master of Fine Arts in Ceramics, Sculpture and Painting. Teaching certification is offered on a non-degree basis, either independently or in conjunction with an undergraduate degree in the Philadelphia College of Art and Design. A concentration in Art Therapy is also offered.

Philadelphia College of Performing Arts

The School of Dance offers four-year Bachelor of Fine Arts degrees in Ballet, Modern and Jazz/Theater Dance Performance, Dance Education, and a two-year Certificate in Dance.

The School of Music offers a four-year Bachelor of Music degree in Vocal Performance, Instrumental Performance with a jazz/contemporary focus, or Composition. Additional programs are the four-year Undergraduate Diploma and the two-year Certificate of Music.

The School of Music offers the Master of Arts in Teaching in Music Education and the Master of Music in Jazz Studies.

The School of Theater Arts offers the Bachelor of Fine Arts in Theater Arts, with programs in Acting or Musical Theater.

College of Media and Communication

In this new college, two four-year programs leading to the Bachelor of Fine Arts degree are currently offered: the inaugural program, Writing for Media and Performance, and the second, Multimedia. A major in mass media communication leading to the Bachelor of Science degree is in formulation.

Accreditation

The University of the Arts has the approval of the Commonwealth of Pennsylvania to grant degrees in the visual, performing and related arts and is accredited by the Middle States Association of Colleges and Schools (Commission on Higher Education, Middle States Association of Colleges and Schools, 3624 Market Street, Philadelphia, PA 19104; Telephone: 215-662-5606). The Philadelphia College of Art and Design is also accredited by the National Association of the Schools of Art and Design, and the Industrial Designer's Society of America. The School of Music is also accredited by the National Association of Schools of Music.

Admission

Barbara Elliott

Director of Admission
First Floor, Dorrance Hamilton Hall
215-732-4832

The admission requirements and procedures are designed to help the University select, from among the men and women applying, those best qualified to benefit from the educational opportunities at The University of the Arts. The University prefers applicants who express themselves through visual images, performance and creative writing; who demonstrate intellectual abilities through their academic record; who wish to increase their awareness of themselves and their world and address their environment in a positive, individual manner; and who bring energy, concern and humor to their inquiry. The University values diversity, liveliness, thoughtfulness, and curiosity and seeks in its students a broad range of intellectual, artistic, extracurricular and personal energies. Admission is offered without regard to race, color, national or ethnic origin, religion, sex, sexual orientation, marital or parental status, age or handicap. Each applicant is considered individually, and the Director of Admission may make an exception to any requirement.

Each college at The University of the Arts has special admission criteria related to its course of study. Admission to the College of Performing Arts is based primarily on an audition, specific to the discipline the applicant intends to pursue. Applicants to the College of Art and Design are evaluated on the basis of their portfolio and academic performance. Candidates to the College of Media and Communication are evaluated on their academic performance, supported by a portfolio.

Since admission to the University is based upon a combination of factors, students should be aware of all of the admission requirements when submitting an application and realize that the Admission Committee will base its decision on the sum total of these factors.

Students regularly enter the University at the beginning of the academic year in September, although the College of Art and Design accepts a number of Foundation students for a special January matriculation program. Advanced-standing applicants to major departments in the College of Art and Design are considered on a space-available basis. January applicants to the School of Music and School of Dance are also accommodated on a space-available basis. First-time freshmen are admitted to The School of Theater Arts only in the fall semester. However, transfer students may be accepted for spring semester entrance. Theater applicants are expected to have had substantial college level course work in theater to qualify for midyear admission. Applicants to the Writing for Media and Performance and Multimedia programs will be considered for midyear admission on a case-by-case basis.

Undergraduate Application Process

1. **Application Form.** All candidates are required to submit a completed application for admission and \$40 application fee. The application fee for international applicants who are not US citizens or Permanent Residents is \$75. The University of the Arts will waive the application fee in cases of extreme family financial need. A fee-waiver request is required from a high school guidance counselor, two-year college counselor or other authorized person.

2. **Secondary School Record.** An official copy of the secondary school transcript is required of all applicants. A curriculum of college preparatory subjects is recommended. Specific course distribution is not required, although a minimum of four (4) years of English and two (2) years of history is strongly recommended. Remaining courses should be selected from the approved college preparatory program, including study in languages, mathematics, science, humanities, art history, psychology, and sociology. These courses should be augmented by study in visual art, music, dance, drama, or creative writing.

Applicants not holding a regular high school diploma may qualify for admissions consideration upon conversion of the General Education Development Test (GED) to a state diploma through the Department of Public Instruction of the applicant's resident state.

3. **Standardized Test Scores.** The submission of official standardized test scores is required for admission. The SAT, SAT 1, or ACT are acceptable. Applicants with a diagnosed learning disability or other qualifying impairment may submit nonstandard administration test results. Test results should be sent to the University directly from the testing agency. The University of the Arts' CEEB code is 2664.

Applicants who have completed a college level English Composition course with a grade of "C" or better, or applicants who have been out of school for more than five years are not required to submit the standardized test scores.

4. **Recommendations.** Applicants are required to submit a letter of recommendation from a teacher, guidance counselor, or employer. Recommendations should comment on the applicant's demonstrated abilities in the arts, maturity, ambition, determination and seriousness of purpose.

5. **Personal Statement.** All applicants are required to submit a 150-300 word statement that describes their personal reasons for choosing to study the arts and the influences that led to this choice. The statement should be typed on a separate sheet of paper and attached to the application. The applicant should list his/her name, social security number, and the semester for which he/she seeks admission on the Statement.

6. **Artistic Presentation.** Refer to the Portfolio and Audition Brochure for specific requirements.

7. **Interview.** Although not required, all applicants are encouraged to visit The University of the Arts and interview with a member of the Admission staff or University faculty. Applicants to the College of Art and Design are expected to present their portfolio during the interview. Applicants to the College of Performing Arts or the College of Media and Communication should be prepared to discuss their academic record, personal achievements, extracurricular activities and artistic goals. The interview also provides the applicant with an opportunity to ask questions about the University. Applicants should feel free to note questions about the application process, programs of study, courses, instructors, student life, or financial aid and bring these with them to the interview.

8. **Financial Aid.** Obtain the Free Application for Federal Student Aid (FAFSA) from a high school guidance counselor if applying for financial aid or scholarship. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. List The University of the Arts as the institution to receive your information. The Title IV Code for The University of the Arts is 003550.

Transfer Applicants

Transfer students are admitted to The University of the Arts under policies that vary from College to College. The University considers any applicant who has been enrolled in a college-level program of study after secondary school to be a transfer applicant. Transfers enjoy a preferred position among applicants for admission since it can be assumed they have matured in their goals and have demonstrated their abilities at the college level.

Transfer Application Requirements

The application process for undergraduate transfer students is the same as for freshmen with the exception that, in addition to the process described in the above section, applicants must have sent official transcripts from all colleges attended. Candidates should include a listing of any courses in which they are currently enrolled or intend to complete prior to matriculation at The University of the Arts. To aid in the assessment of transfer credits, a catalog containing the course descriptions, credit assignment, and credit-hour ratio for each college attended should be sent to the Office of Admission. A minimum G.P.A. of 2.0 is required for transfers.

Transfer of Credit

Students may receive credit for courses taken at other regionally accredited institutions that are similar in content, purpose, and standards to those offered at The University of the Arts. A minimum grade of "C" is required in order to present a course for transfer credit. Only credits are transferable, not the specific grades.

Students are given a preliminary transfer credit evaluation at the time of admission; final awarding of transfer credit and placement level are subject to receipt of final official transcripts and verification by the registrar at the time of enrollment.

Residency Requirements

The time it takes for a student to reach graduation will depend upon the time needed to satisfactorily fulfill The University of the Arts' degree requirements.

Every transfer student must complete a minimum of four semesters in residence preceding graduation and must earn a minimum of 48 credits in studio and/or liberal arts courses. Transferable credits will be applied only to the specific studio and liberal arts requirements stipulated for a UArts degree. For this reason, transfer students may be required to remain in residence at the University for more than the minimum four semesters and to complete more than the minimum 48 credits, despite the number of credits earned at previously attended institutions. Transfer credit is evaluated by the department chair or school director and the Director of Liberal Arts in consultation with the Office of the Registrar.

College of Art and Design

Upon completion of the preliminary credit evaluation, the applicant will be invited to schedule an interview and portfolio review with a faculty member from the major department. If unable to attend a personal interview, the applicant must submit a portfolio in the form of 35mm color slides for faculty review.

Advanced Standing

Students transferring into the second or third-year level studios of major departments are considered advanced standing candidates. The first year in the College of Art and Design includes 21 credits of studio classwork in the Foundation core (Drawing, Two-Dimensional Design, Three-Dimensional Design, and an optional course, Time and Motion) and elective courses. Students who have completed between 18 and 21 credits in studio and who have studied in the foundation areas may be considered for advanced status.

Decisions concerning admission to a major department, class standing, and mandated prerequisites are made by major department faculty upon an evaluation of the admission portfolio and preliminary transfer-credit analysis.

Three-Year Transfer

Applicants who have not had substantial studio instruction but who present a minimum of 24 transferable credits in liberal arts may qualify for the three-year transfer program. Under this program, students have the opportunity to fulfill the College of Art and Design's graduation requirements in three years. In the first year, the Foundation Program curriculum is combined with studies in the major department. If approved by both the Foundation Program and major department chairpersons, the transfer student may attain third-year status at the start of his or her second year. This program imposes an extremely demanding schedule and is best suited to mature students who have definitely decided upon a major.

Freshman Transfers

Transfer students with fewer than 24 transferable liberal arts credits and without qualifications for advanced standing in studio should expect to be registered for the Foundation Program and anticipate being enrolled at The University of the Arts for the equivalent of eight semesters. Those who qualify for either the three-year program or advanced standing but wish to take advantage of the Foundation Program and elective courses may also apply as freshman transfers.

College of Performing Arts

At the time of the entrance audition, the appropriate Audition Committee evaluates the applicant's performance with respect to the level of achievement required for advanced standing. Transfer credit in the major may be granted for comparable previous undergraduate credit earned, up to the level of placement.

Transfers to the College of Performing Arts are not given credit for studio courses until after the completion of the first semester at The University of the Arts. Transfer students to the College of Performing Arts should assume that they will receive freshman status unless more advanced status is clearly indicated in their letter of admission.

College of Media and Communication

Transfer applicants to Writing for Media and Performance and Multimedia are evaluated on an individual basis, depending on the nature of prior educational experience and demonstrated creative abilities.

Application Notification

Applications are reviewed on a rolling basis beginning in December for fall admission and September for spring admission. Priority is given to fall candidates who file an application by March 15, although the University will accept and review applications as long as space in the class is available. All applicants are notified by mail of the Admission Committee's decision. Generally, students can expect to receive notification of the decision within two weeks of completing all admission requirements.

Tuition and Housing Deposits

Applicants who are offered admission and wish to enroll at The University of the Arts are asked to submit a \$300 tuition deposit within two weeks of the offer of admission to reserve a place in the entering class and receive an application for student housing. The tuition deposit is credited to the student's first semester tuition charges and may be refunded if the student cancels his/her fall enrollment in writing prior to the May 1 Candidates' Reply Date. Requests for a refund of the tuition deposit that are postmarked after May 1 cannot be honored. Tuition deposits for spring admission are not refundable. After May 1, the Admission staff assumes that a student's tuition deposit to The University of the Arts is his/her only deposit. The University reserves the right to cancel the offer of admission if a student posts a tuition deposit at another college or university.

A \$200 Housing Deposit is required to reserve a student's space in the dormitory facilities. After June 1, space is available on a first-come, first-served basis only. The tuition deposit is required before the housing deposit activates the housing reservation.

All deposits must be made in U.S. dollars. Housing deposits are not refundable.

During the summer, information concerning orientation, registration, and housing assignment is sent to all deposited students.

Deferred Admission

Undergraduate and graduate students who are admitted to The University of the Arts and then seek to defer their admission must submit their requests, in writing, to the Office of Admission. If permission is granted, a \$300 nonrefundable tuition deposit must be paid in order to confirm enrollment for the following semester or year. Deferred students who enroll in a degree program at another institution in the interim will not retain their deferred status; they must reapply to the University as transfer students.

Deferred candidates are also required to submit a statement of activities and reaffirm their intent to enroll at The University of the Arts. Candidates seeking fall or summer enrollment must file this statement by January 15; spring candidates must submit this statement by November 15. Students are permitted only one deferral.

Those who are not approved for deferred admission may reapply for the following year. A new application form must be filed with a reapplication fee of \$10; additional credentials may be required.

Early Admission

Extremely capable students may be ready for college before they have completed the normal four-year secondary school program. The University welcomes applications from those who feel they are scholastically and artistically prepared, and sufficiently mature—personally and socially—to undertake college work.

Early Admission candidates must be able to fulfill either of the following conditions:

1. By taking an overload during the junior year of high school or summer courses, the applicant is able to complete high school diploma credit requirements and receive the diploma before enrolling at the University.
2. Under a written agreement, the candidate's high school authorities grant the applicant a high school diploma upon completion of the freshman year at The University of the Arts.

Conditional Admission

The University of the Arts has designed alternative admission programs to consider those whose potential may not be indicated in standardized test scores or class rank, or who have had limited formal training in the arts.

Offers of admission may specify one or more of the following conditions:

1. **Pre-Freshman Enrichment Program.** The admission of PCAD applicants may be contingent upon successful completion of the University's Summer Pre-Freshman Enrichment Program (PREP). This condition is made when the application review indicates that additional preparation in studio and/or academics is necessary to ensure the student's success in the Foundation Program curriculum. PREP includes studies in drawing, two-dimensional and three-dimensional design as well as courses in writing and art history. Classes are scheduled for a six-week session, with thirty hours of instruction per week. PREP is a noncredit program, but grades are given to measure performance. A minimum 2.0 (C) grade point average indicates successful completion.

2. **Academic Warning.** A student who is admitted under Academic Warning must achieve a "C" (2.0) grade point average at the end of the freshman year in order to be promoted to sophomore standing.

3. **Academic Achievement Program.** Applicants may be required to participate in the Academic Achievement Program (AAP). The purpose of the program is to provide developmental maintenance and transition services to students who, because of life circumstances, may not have achieved their potential in secondary school and need additional preparation in art and academics to ensure their success. AAP is funded by the Commonwealth of Pennsylvania's Higher Education Opportunity Act (ACT 101). Students selected to participate in the program must be Pennsylvania residents and meet the family income eligibility guidelines established by the Commonwealth of Pennsylvania.

Advanced Placement

CEEB Advanced Placement Program

The University of the Arts may award three credits toward the liberal arts requirements for a score of 4 or better in any CEEB Advanced Placement Examination in an academic subject. An official report of scores must be submitted to The University of the Arts directly from The College Board, Advanced Placement Program, Princeton, NJ. AP credit is not given for studio art or performance. Students are notified of AP credits awarded prior to registration.

College Level Examination Program (CLEP)

The University of the Arts cooperates with the College Examination Board in its College Level Examination Program (CLEP). Credits may be awarded for Subject Examinations in composition and literature, foreign language, history and social studies, or science and math depending on the score earned in the examination and other factors as follows:

1. The credit must be directly applicable to the student's degree requirements.
2. The credits cannot be used to fulfill upper-level course requirements.
3. The total number of credits awarded through CLEP is limited to 12.
4. A score equivalent to the minimum acceptable score or higher as recommended by the American Council on Education is necessary.

College-level Course Work

The University may also award credit for college work completed while the student was still in high school. Applicants who have taken college courses should arrange to have their college transcripts sent to the Office of Admission for transfer-credit evaluation. Students should also send official descriptions of the college courses so that the University can make accurate evaluations. Transfer credit cannot be granted for courses that were taken to fulfill high school graduation requirements; nor for credits earned in a dual enrollment program that granted secondary school and college credit for the same course. Credit will not be granted for pre-college programs.

International Baccalaureate

The University of the Arts recognizes the International Baccalaureate Examination (IB). The University may award 6 credits toward the liberal arts requirements for a score of 4 or better in a higher level (HL) examination and 3 credits for a score of 4 or better in a subsidiary level (SL) examination in an academic subject. An official report of scores on the IB exams should be sent to the Office of Admission for evaluation. Students are notified of the credits awarded prior to registration.

Credit from Nonaccredited Institutions

Credit may be awarded at the time of admission by the department chairperson of the intended major, up to but not exceeding the number of credits earned at the nonaccredited institution (as adjusted to conform with the University's credit evaluation policies) based on the student's portfolio. These credits may be assigned to fulfill specific requirements of The University of the Arts degree as agreed upon by the department chair or director, and the registrar.

Credit by Portfolio

A maximum of 18 credits may be granted by portfolio review for artistic experiences independent of any course work. Credit by portfolio is granted only for studio work done prior to matriculation at The University of the Arts. Academic standing and course credit based on portfolio review are determined by the appropriate department chairperson during the admission process. This portfolio work cannot have been part of the assigned work for a secondary or post-secondary course.

Credit by Audition

Students who qualify may be granted credit by audition in performance subjects. Audition credit requires the approval of the Audition Committee and the school director. Academic standing and course credit based on the audition are determined during the admission process.

International Students

Applicants who are neither US citizens nor Permanent Residents are considered International Students. The University encourages international candidates with strong academic and artistic qualifications to apply for admission to The University of the Arts.

International students who apply to the University should follow the procedures outlined in the appropriate section of this catalog. International applicants should also be aware of the following additional requirements and procedures:

1. English proficiency. Applicants to the **undergraduate** programs whose first language is other than English are required to demonstrate their proficiency in English in one of two ways:

Submit official scores from the Test of English as a Foreign Language (TOEFL). A minimum score of 500 is required for admission to the undergraduate programs.

or

Complete Level 109 in the English Language Program offered by any one of the more than 20 ELS Language Centers located throughout the USA. Information about these programs can be obtained directly from:

ELS Language Centers
5761 Buckingham Parkway
Culver City, CA 90230 USA
Telephone: (310) 642-0988
FAX: (310) 410-4688

International candidates for admission to a **graduate** program, whose first language is other than English, must present an official TOEFL score of 550 or above.

2. Transcripts/Mark/Grade Sheets. All applicants must provide a complete, notarized transcript from every school attended on the high school/secondary level and postsecondary level. Each transcript must be translated into English by a certified translator and the translation must be notarized.

International students who wish to be considered for advanced standing and receive transfer credit for coursework already completed should submit an Evaluation of Foreign Educational Credentials Comprehensive Report from the Academic Credentials Evaluation Institute (ACEI). It is the applicant's responsibility to contract with ACEI directly for this service. Instructions and application for foreign credentials evaluation can be obtained directly from:

Academic Credentials Evaluation Institute, Inc.
PO Box 6908
Beverly Hills, CA 90212 USA
Telephone: (310) 559-0578
FAX: (310) 204-2842

3. Certification of Finances. International students who plan to enroll at the University are responsible for all of their educational and personal expenses for the full duration of their education at The University of the Arts. Certification that these financial obligations can be met is required in order to qualify for the F-1 visa. A Certification of Finances form is sent to international students upon receipt of their application. The form must be completed in English and notarized by a bank official. This statement must declare the availability of funds of at least (US) \$23,770 to cover the cost of one year of education and personal expenses. The I-20, used to apply for the F-1 visa, will not be issued without a valid Certification of Finances.

4. Financial Aid. Financial aid is not available for International Students, nor are International Students eligible for installment payment plan programs.

5. Scholarships. A limited number of partial merit scholarships may be awarded to international students who demonstrate outstanding academic and artistic achievement and potential. International merit scholarship recipients are notified of the scholarship award within two weeks of the offer of admission.

Admission Requirements for Graduate and Post-Baccalaureate Programs

The University of the Arts offers these graduate degrees: Master of Fine Arts degrees in Book Arts/Printmaking, Museum Exhibition Planning and Design, Ceramics, Painting, and Sculpture; Master of Industrial Design; Master of Arts in Art Education; Master of Arts in Museum Education; Master of Arts in Teaching in Visual Arts; Master of Arts in Teaching in Music; Master of Music. In addition to the graduate programs, The University of the Arts also offers post-baccalaureate non-degree programs in Crafts and teacher certification in visual arts.

Applications for fall admission should be submitted by March 1 for priority consideration. After March 1, applications will be accepted on a space-available basis. Applications for spring admission (education and post-baccalaureate programs only) should be submitted by November 15.

Applications for the MFA program in Ceramics, Sculpture and Painting are accepted for summer only. These applications should be filed by February 15 for priority consideration. After February 15, applications will be accepted on a space-available basis.

Transfer of Credit

A maximum of six credits may be transferred and applied toward graduate degree requirements with the approval of the program director and registrar. Only credit for graduate courses in which a grade of "B" or higher has been earned may be transferred.

Graduate Application Requirements

All applicants for admission to graduate study at The University of the Arts must hold a Bachelor's degree from a U.S. institution which is accredited by a recognized regional association or have the equivalent of a Bachelor's degree from a foreign institution of acceptable standards.

1. Application Form. All candidates are required to submit a completed graduate application for admission and \$40 application fee. The fee for international applicants who are not US citizens or Permanent Residents is \$75. The application fee will be waived for The University of the Arts' alumni.

2. College Transcripts. An official transcript from each undergraduate school attended is required of all applicants.

3. Recommendations. Applicants are required to submit three letters of recommendation. Two of these recommendations must come from professors or professionals in the area of the student's intended major who are familiar with the applicant's capabilities and credentials.

4. Personal Statement. All applicants are required to submit a one to two-page statement that describes their professional plans and goals. The statement should be typed on a separate sheet of paper and attached to the application. Applicants should list name, social security number and the semester for which they seek admission on the statement.

5. Proof of Secondary School Graduation. An official copy of the secondary school transcript or diploma is required of all applicants. The Commonwealth of Pennsylvania requires that The University maintain this information on file for all undergraduate and graduate students.

6. Interview. A personal interview with the director of the program to which the candidate is applying is strongly recommended. Appointments should be scheduled directly with the department.

7. Financial Aid. Obtain the Free Application for Federal Student Aid (FAFSA) if applying for financial assistance. Submit the FAFSA to the Federal Student Aid Program by February 15 for priority consideration. The Title IV Code for The University of the Arts is 003350. A Financial Aid Transcript (FAT) must be requested from the Financial Aid Office of each college or postsecondary institution attended. The FAT should be sent to The University of the Arts' Office of Financial Aid.

8. Special Requirements for graduate education applicants. Students entering the MA and MAT programs should hold a bachelor's degree in art or music, including at least 40 semester hours of studio credit with a "B" average. Applicants to the MA program in Museum Education must have completed 18 semester hours in Art History, including a comprehensive survey course and a course in Twentieth-Century Art. Deficiencies in this minimum must be made up as prerequisites or corequisites; a maximum of 12 such credits may be taken while a matriculated graduate student. With approval of the program director, a maximum of six studio credits may be applied to the elective requirements in the program.

Graduate Portfolio and Audition Information

Every student applying to the Philadelphia College of Art and Design must submit a portfolio of his/her work. Every student applying to the Philadelphia College of Performing Arts must audition. An application must be filed with the Admission Office before a portfolio review or audition is scheduled. Please refer to the Graduate Program Brochure for specific requirements.

Crafts Studio Post-Baccalaureate Certificate

Admission to the Craft Studio Program is based on portfolio and interview. The program is designed for students who already hold an undergraduate degree. Applications may be obtained from the Office of Admission.

Teacher Certification Program

Candidates for this program must hold a BFA or BA in Art, or equivalent, with a minimum of 40 semester credits in studio and 12 semester credits in Art History with a minimum of a "B" average. Students who wish to pursue teacher certification apart from a degree program should apply for Special Student status through The University of the Arts' Continuing Studies Office.

Tuition and Expenses

Undergraduate Tuition and Fees

Annual tuition is charged to all full-time undergraduate students, with one-half payable prior to the start of each semester. Full-time students carry a minimum of 12 credits per semester and may carry up to 18 credits without incurring additional charges. Excess credits are subject to additional charges at the standard semester credit rate. Permission of the dean of the appropriate college is required for a student to carry more than 18 credits in one semester.

In addition to the annual tuition charge, all students registered for 12 credits or more are required to pay an annual general student fee. The general student fee is applied toward the cost of library facilities, studio and laboratory operations, orientation, student activities, and special services, including health services, placement, and registration. The annual general student fee is not refundable.

Students registering for fewer than 12 credits are charged per credit. There are no other mandatory course fees or charges except for deposits and the cost of expendable materials in selected studio classes. Reservation deposits for housing and tuition are credited to the student's bill and are not refundable.

Schedule of Annual Undergraduate Charges and Fees

1997-98 Academic Year

Full-time tuition (12-18 credits/semester)	\$ 14,570
Tuition per credit	\$ 630
General Student Fee	\$ 500 (all full-time students)

Housing Fees

Housing:	
Furness Hall or 1500 Pine	\$ 4,100
Housing reservation deposit	\$ 100
Housing damage deposit	\$ 200 (refundable)

Graduate Tuition and Fees

Graduate students are considered full-time if enrolled in at least 9 credits. Teacher Certification students in visual arts are considered full-time at 9 credits. Full-time graduate students pay annual tuition plus the general student fee. General student fee charges are the same for graduate and undergraduate students. Tuition for part-time graduate studies is charged on a per credit basis.

A student who has completed all the course requirements for the Masters degree and is currently working on the graduate project, either on or off-campus, must register and pay a graduate project continuation fee (equal to the cost of 0.5 credits/semester). This registration, through the Office of the Registrar, is required in each succeeding semester until all degree requirements are met.

A student without an approved leave of absence who does not register each semester will be considered to have withdrawn from candidacy for the degree. Students who have not maintained continuous registration must apply through the Office of the Registrar for readmission to the program, and will be retroactively charged for the intervening semesters.

Schedule of Annual Graduate Charges and Fees

1997-98 Academic Year

Full-time tuition	\$ 14,570	(9-18 credits/semester)
Tuition per credit	\$ 735	
General Student Fee	\$ 500	(all full-time students)

Tuition Payments and Financial Responsibility

Payment in full for each semester is required before students may attend classes. Tuition invoices are mailed to students each July and November. The first-semester bill must be paid by mid-August and the second-semester bill must be paid by mid-December. Any amount unpaid after the due date as indicated on the invoice is subject to a late payment fee of \$60 unless an alternative payment plan has been arranged through TMS (see "Payment Plans"). Settlement of all financial obligations of the University rests with the student, or the student's parents if the student has not attained independent adult status.

Failure to receive an invoice does not excuse a student from paying tuition and fees before attending classes each semester. Student accounts are considered settled when students receive Finance Office Approval and a validated ID card.

Students may not withdraw in good standing unless all financial obligations to the University have been met. Students whose accounts become delinquent are subject to dismissal. Students may not receive diplomas, certificates, transcripts, or letters of recommendation, and may not be allowed to register for the following semester if their accounts have not been paid in full.

Any unpaid balance at the end of the semester will be referred to the University's outside collection agency for collection and legal action. Students or their paying agents will be responsible for all collection costs and attorney fees.

Payment Plans

As a service to our students and their parents, the University offers the following commercially sponsored tuition payment plan. The plan allows for the total sum of all tuition and fees to be paid over ten months, from May through February.

Tuition Management Systems, Inc. (TMS) offers a budget plan that allows you to pay all or part of your annual charges in ten monthly installments for a nominal annual administrative fee. A separate insurance program is also available to participants with this plan. For more information contact Tuition Management Systems Inc., at (800) 722-4867.

Tuition Remission

Alumni Discount

Sons and daughters of alumni of The University of the Arts are eligible for a 10% remission on their tuition. To qualify, a student must present to the Registrar an official copy of the long-form birth certificate, which lists the names of both parents. The remission applies to each semester that the student matriculates on a full-time basis.

For purposes of this policy, alumni are defined as graduates who have received a diploma, degree, or certificate as a matriculated student in an undergraduate or graduate program from either the College of Art and Design or the College of Performing Arts, excluding the Evening or Continuing Education Divisions of each College. The discount will be issued commensurate with the number of years that a student's alumni parents attended the University (i.e., if an alum received a certificate from a two-year program, the discount would only be offered for two years).

Sibling Discount

Families that have two or more members attending The University of the Arts are eligible for a tuition-remission. Presentation of the long-form birth certificate is required for each sibling attending. The youngest member of the family may receive a 10% tuition remission each semester during which both are full-time matriculating students.

Spousal Discount

A husband and wife attending The University of the Arts are eligible for tuition-remission. Presentation of a marriage license to the Registrar's Office is required. The second person of the married couple to register at the University may receive a 10% tuition-remission each semester during which they are both full-time matriculated students.

Students are entitled to only one type of tuition discount (i.e., alumni discount, sibling discount, spousal discount, etc.) in any given academic year. For more information, contact the Office of the Registrar at 215- 875-4848.

Housing Fees

Students are not permitted to move into University housing until all tuition and fees are paid in full. A damage deposit is required of all students who live in University housing. This deposit is held in escrow and will be refunded to the student after the apartment is vacated. Any charges for damage to the apartment will be subtracted from this deposit. An additional Housing Reservation Deposit is required to reserve a space in University housing. This deposit will be credited to the student's bill and is not refundable.

Special Charges and Fees

Application Fee

An application fee of \$40 is required with every application for admission or readmission.

Tuition Deposit

Once the student has been accepted for admission to the University, a \$300 tuition deposit is required to reserve a place in the class. This deposit will be credited to the student's bill and is not refundable. The tuition deposit must be paid in U.S. dollars within three weeks of the offer of admission.

Late Registration

A late registration fee of \$35 will be charged to any student registering after the dates listed in the *Academic Calendar*.

Late Payment

A late payment fee of \$60 will be charged to any student failing to pay his or her tuition and/or housing bill by the due date.

Bad Check Penalty

A \$25 fine is charged for all checks issued to the University and not paid upon presentation to the bank.

Transcript Fee

A \$5 fee is charged to students requesting an official transcript from the University.

Tuition Refund Policy

The following tuition and housing refund policy is in effect. A student's general fee and other charges are not refundable.

For withdrawal:

Prior to the first class	100% refund
Before end of second week	80% refund
During third week	40% refund
After end of third week	0% refund

Please note that withdrawing prior to the end of a semester could result in the loss of financial aid for that semester, in some cases causing the student to owe the University rather than receive a refund. If you do not plan to attend the University, you must request either a leave of absence or an official withdrawal in writing from the Registrar's Office.

A student required to withdraw for disciplinary reasons will not be entitled to a tuition or housing refund.

Undergraduate students attending this institution for the first time who have received Title IV aid will be subject to the pro-rata refund policy, up to the ninth week, in accordance with the Department of Education Regulations.

Financial Holds

Students who do not satisfy their financial obligations to the University will have a financial hold placed on their record. Such a hold may result in cancellation of the student's preregistration and will prevent the student from being permitted to register for future courses until the financial hold is lifted. Furthermore, students with outstanding financial obligations to the University will not be eligible to receive official copies of their transcripts nor their diplomas. To avoid incurring late fees and/or a hold on the academic records, students are expected to make arrangements to pay all tuition, fees, and dormitory charges by the due date on their bill. Students are encouraged to apply early for financial aid.

Financial Aid

The University of the Arts offers a variety of financial aid programs to assist students in meeting their educational goals. Aid may be offered in the form of grants, scholarships, loans or employment, and is funded through federal, state, institutional or private organizations. Grants and scholarships are considered gift aid and need not be repaid. Loans, which must be repaid, are usually offered at a low interest rate and have an extended repayment period.

Financial need is defined as the difference between the cost of education and the family's federally calculated contribution to these costs. Where need exists, the University assists in meeting costs within the resources available to the institution.

Eligibility for aid is based upon the applicant's financial need, the ability to meet individual program requirements, and the availability of funding.

Typically, seventy-five percent of the University's students enrolled on a full-time basis are eligible for some type of need-based aid. Therefore all students, undergraduate and graduate, are encouraged to apply.

Information on application procedures, types of aid, program requirements, educational costs as determined by the University, and the students' rights and responsibilities is detailed in the following pages. Most general questions will be answered in these pages. Contact the Financial Aid Office with any specific questions you may have.

Eligibility Criteria

In order to qualify for financial aid a student must:

- Be a U.S. citizen, or eligible non-citizen per Immigration and Naturalization Service (INS) regulations.
- Be accepted to the University.
- Not have received a bachelor's degree or its equivalent.
Some forms of aid are offered to post-undergraduate students as specifically noted under "Special Students."
- Not have received aid for the maximum number of allowable semesters.
- Not have defaulted on a previous Federal loan.
- Be matriculated in a program which terminates in a degree or certificate.
- Be enrolled as a full time student. (A full time student is one who completes at least 12 credits per semester.)
Some forms of aid are offered to less than full-time students as specifically noted under "Special Students."

- Maintain satisfactory academic progress as defined by the University.
- Apply for Financial aid by the deadline.
- Demonstrate financial need as determined by the analysis of the Free Application for Federal Student Aid (FAFSA).

Deadlines

Deadlines are used to assist the University in determining how many students wish to be considered for aid from the available funds. We also use deadlines so that we will receive the necessary information, and be able to forward a response to you, in time for you to make important decisions regarding your enrollment plans.

Students who miss the filing deadlines may not receive all of the aid for which they may have been eligible. Late applicants are also subject to out-of-pocket expenditures for aid which has not been processed, as well as the withholding of registration and class attendance in the event of outstanding balances.

Currently Enrolled Students

The University of The Arts' postmark deadline for submission of the FAFSA is March 15th.

Incomplete applications, and applications submitted after March 15, will be considered only after on-time applications have been awarded. Some types of aid (University Grants, scholarships, SEOG Grants, Perkins Loans, work study, and PHEAA Grants) are awarded on a one-time basis and may not be available to otherwise eligible, but late applicants.

New Students

Incoming students are considered on a rolling, funds-available basis. Applicants are advised to submit all application materials by February 15th, or as soon as possible. Some sources of funding (as above) are limited and will not be available to otherwise eligible but late applicants.

PHEAA State Grant Deadlines – All Students

The state's deadline for receipt of the completed FAFSA application is May 1st. Applications received after that date may render a student ineligible for PHEAA grant as well as the other types of aid specified above.

All eligible students are considered for financial assistance regardless of filing date, depending upon availability of funds. However, University-administered funds will not be used to replace federal or state grants or loans for which a student may have been eligible but for which he/she failed to apply successfully.

Financial Aid Application Procedure

Prerequisite

To be considered for financial aid, students must be accepted for admission to the University, or be currently enrolled and making satisfactory academic progress as defined by the University.

Requisite

All students who wish to be considered for aid must file the Free Application for Federal Student Aid (FAFSA). The information must be released to the U.S. Department of Education and to the University.

The FAFSA application is basic to the University's Financial Aid application process, and is essential to the determination of your eligibility for all types of aid (PELL, FSEOG, and PHEAA Grants, University Scholarships, as well as work study and loans). You cannot be considered for any type of financial aid until a correct and complete FAFSA has been processed.

The University does not require the CSS, ACT, FAF Profile, or other financial aid applications to be considered for financial assistance.

The FAFSA application must be mailed directly to the processor in the envelope provided, and requires approximately 4-6 weeks to process.

Transfer students must submit financial aid transcripts to the University. Federal regulations require that students have financial aid transcripts sent from each post-secondary institution they have attended, whether or not aid was received.

All first time financial aid applicants must have financial aid transcripts submitted from each post-secondary institution as above.

If you are a returning student who has previously submitted financial aid transcripts, it is not necessary to submit duplicates.

Financial Aid Transcript forms are available in the Financial Aid Office of your previous institution and will be mailed to you upon request.

Title IV Code

The University's Federal Title IV code is 003350.

State Grant Information

If you are a resident of Pennsylvania (per PHEAA's guidelines), you will be evaluated for a PHEAA grant by filing the FAFSA.

Residents of: Alaska, Connecticut, Delaware, District of Columbia, Louisiana, Maryland, Massachusetts, North Dakota, Ohio, Rhode Island, South Carolina, South Dakota or Vermont.

Students who are residents of these states and are currently receiving a state grant MUST file the Free Application for Federal Student Aid (FAFSA). A separate state grant application form may also need to be submitted to the Higher Education Assistance Agency in your state.

Residents of states not listed above:

If you are a resident of a state not listed above, your state does not allow its state grant to be used in Pennsylvania.

Remember: you must reapply for financial aid each academic year!

Types of Aid

Each student who completes a FAFSA will be considered for all of the following types of aid. Parental enrollment will not be considered when eligibility for University aid is calculated.

University Merit Scholarships

University Merit Scholarships are awarded on the basis of academic excellence and demonstrated talent.

Named Scholarships

The University offers a number of scholarships which have been donated by individuals or groups to help support promising artists. These named scholarships are awarded based on need and merit.

University Grant

These grant funds are need-based and are awarded by the Financial Aid Office to supplement all other financial aid assistance.

Federal/State Grants

Pell Grant

The Pell Grant is a federally funded program that awarded individual grants in amounts ranging from \$400 to \$2700 in 1997-1998. Pell grants are awarded to students who have not received a previous bachelor's degree nor been aided for the maximum semesters allowed.

Eligibility is determined by the federal government and notification is sent directly to the student in the form of a Student Aid Report (SAR), which should be received 4-6 weeks after the FAFSA has been filed. The SAR should be reviewed for accuracy, and corrected if necessary. The correct SAR should be retained by the student as confirmation of receipt of the FAFSA.

PHEAA Grant

Awards are made to Pennsylvania residents who have not attained the bachelor's degree nor been aided for the maximum number of semesters allowed (8). The maximum grant in 1997-1998 was \$2700.

Eligible students must demonstrate financial need, Pennsylvania residency, and be enrolled for at least 6 credits. To continue to be eligible for state grant assistance a full-time student must complete a minimum of 24 credits per academic year.

Your award letter may indicate an estimated state grant amount; however, eligibility is determined by the state, and official notification is sent directly to the student beginning in May.

NOTE: students must meet state residency requirements in accordance with PHEAA guidelines. PHEAA's filing deadline is May 1st.

Other states have scholarship programs for their residents. Information and applications are available from the respective State Boards of Education.

Federal Supplemental Educational Opportunity Grant (FSEOG)

FSEOG is a federally funded University administered program. These grants are awarded to needy students who do not hold a bachelor's degree. Typically FSEOG grants are awarded to Pell recipients who have met the filing deadlines on a funds-available basis.

Outside Scholarships

The University encourages students to explore all options for outside scholarship assistance. Local businesses, foundations, churches, unions, civic organizations, etc., often sponsor scholarships that can be used toward your educational costs.

As a service to students, the Financial Aid Office maintains a scholarship notebook containing useful information about such funding. This notebook can be viewed in the Financial Aid Office.

The Financial Aid Office must be notified if any additional awards are received. Notification of all grants and scholarships will be included in the award letter.

Student Loans

Student loans are available at low interest rates, and with extended repayment terms to assist students in meeting both tuition and living expenses. Because loan indebtedness has serious implications, students should carefully consider the amount of their borrowing (both yearly and cumulative) and borrow the minimum necessary to reasonably meet those expenses which remain above the Financial Aid Award.

Students wishing to borrow should secure an application from the bank, savings and loan, or credit union of their choice. All students, regardless of state of residency, may borrow from Pennsylvania banks and are urged to do so. The Financial Aid Office can provide an application from one of our recommended lenders.

If the student has previously borrowed under any of the student loan programs, he or she is encouraged to use the same bank to avoid having multiple loan payments upon graduation. (Pennsylvania borrowers are required to use the same lender.)

All loan applications are based on the FAFSA application; thus this application is prerequisite to the filing of the loan application.

While the loan application is an element of the Financial Aid application process, it also has the quality of being a separate transaction between the student and his or her bank. It is critical that the student understand that it is he or she alone who is responsible for repaying funds borrowed, and that for most students this will be the most serious long-term financial obligation yet undertaken.

All first-time borrowers are required to attend an Entrance Interview before loan funds will be released by the University. Additional information will be available at orientation and registration.

First-time borrowers are also subject to the federal regulation that their loan checks not be negotiated until thirty days after the first day of classes during the first semester of enrollment. Students

who submit loan applications in a timely manner (by June 1) will be allowed to deduct the amount of the anticipated loan check from their fall balance.

Graduating students who have borrowed under any federal loan program (as well as those who leave the University prior to graduating) are required to attend an Exit Interview. Students intending to discontinue enrollment at the University must contact the Financial Aid Office.

Student Loan Programs

Federal Perkins Loan (Perkins)

This is a federal loan which is need based and is awarded by the University. The Federal Perkins Loan is currently offered at a fixed 5% interest rate and is repayable to the University over a maximum ten-year period. Repayment begins nine months after graduation or cessation of at least half-time enrollment at an eligible institution in an approved program of study.

Because Perkins loan funds are limited, this loan is offered to students whose Expected Family Contribution (EFC) is lowest. Notification of eligibility for this loan is included in the award letter.

Parent Plus Loan For Undergraduate Students (PLUS)

The parent of a dependent student may borrow up to the cost of education minus any other financial aid the student is scheduled to receive. Repayment begins 60 days after loan funds have been disbursed.

Loan applications are available from the lender of the student's choice. The parent must borrow from the same lender the student has chosen for the Stafford loan, unless that lender does not participate in the program. A PLUS loan cannot be approved until a complete FAFSA has been processed.

Typically the loan application process requires 6-8 weeks from application to receipt of check. Therefore, parents wishing to use PLUS proceeds toward the fall balance must submit a complete application by June 1 in order to deduct the amount of the anticipated loan check from the Fall Invoice.

Federal Stafford Student Loan (Stafford)

Applications for the Stafford loan are available from the lender of your choice. Students may choose to use a bank, credit union or savings and loan association.

We are pleased to recommend a preferred lender to those students who have not previously borrowed. Please contact the Financial Aid Office for additional information.

A Stafford loan cannot be approved until a complete FAFSA has been processed. Students wishing to use proceeds from the Stafford loan must submit a complete application by June 1st. Students who use Pennsylvania lenders must submit the loan application directly to the lender. Students who use out-of-state lenders must submit the loan application directly to the Financial Aid Office.

Per federal regulations, only one Stafford or PLUS loan can be processed for each student.

PLUS/Stafford

The lender will deduct origination and insurance fees from Stafford and PLUS loans before they are disbursed. These fees are usually approximately 4% of the principal amount borrowed. Thus, the amount available from the loan to pay educational costs is always less than the amount initially borrowed.

Students who have previously defaulted on a federal loan are not eligible for Stafford or Perkins loans, or other financial aid while enrolled at The University of the Arts.

Students and their parents are strongly urged to make an appointment in the Financial Aid Office to discuss questions regarding any of the student loan programs.

PHEAA Loan Line (To check on the status of your loan):
1-800-692-7392.

Remember:

If you intend to use your Stafford or PLUS Loan proceeds toward your Fall invoice you must submit your loan application(s) by June 1st.

Student Employment

Federal Work Study (FWS)

FWS is a federally funded program administered by the University. Eligibility for this program is based upon the availability of funds to the University, and the student's EFC.

The Financial Aid Office will make a determination of the student's eligibility to earn money through the FWS Program. Notification of eligibility will be included in the Award letter.

A FWS award is not an offer or a guarantee of a job; it is the amount a student is eligible to earn should she or he secure a job. Work study awards are not applied against the invoice. Payment is made directly to employed students by University payroll check.

Eligible students are permitted to work up to twenty hours weekly when classes are in session. Students are paid at least minimum wage and hours may be arranged to accommodate the class schedule.

Jobs are usually available throughout the University in the areas of security, University offices, the library, et cetera. Positions require various levels of skill and experience.

For students who are interested in working in the larger community, there are several off-campus work study positions available. These jobs are located at sites such as community and arts organizations, theaters, and museums.

Job openings and additional information for fall placement will be available in the Financial Aid Office in late summer.

Non-Federal Work Study (NFWS)

Students who do not qualify to work under the Federal Work Study program may work on-campus under the NFWS program.

Information about job availability and placement is as listed in the Federal Work Study section.

Detailed information about Federal and Non-Federal Work Study is available in the Student Employment Handbook.

Award Notification

Award letters will be sent to new students beginning in March and to returning students beginning in June. The Financial Aid Office staff will be available to counsel students at any point during the application process. Students should be aware that some aid is conditional on the availability of funds to the University, and if these funds are reduced, the University will reduce aid accordingly.

Students must return a signed award letter with acceptance of aid. Failure to return the award letter may result in cancellation of aid.

Additional steps are required to claim these forms of financial aid:

Federal Work Study

In order to claim a FWS award the student must locate a job on campus. Once hired, the student must come to the Financial Aid Office to complete the necessary paperwork. Students cannot work, nor can they be paid, until this paperwork is submitted and proper identification is documented.

Pell Grant

Approximately 4-6 weeks after the FAFSA is filed the student will receive a Student Aid Report (SAR). This document will notify a student as to Pell grant eligibility.

The award letter will list the Pell Grant amount. Changes to the FAFSA information may affect the student's Pell Grant eligibility.

Perkins Loan

To claim these funds the student must endorse a Perkins promissory note in the Student Billing Office. Funds cannot be credited until a complete, correct note is negotiated.

PLUS and Stafford Loans

These loans must be applied for through the student's lender. Proceeds from these loans are disbursed to the University and require the borrower's signature. These funds cannot be credited to the student's account until the endorsements have been made. Stafford loan checks will be available in the Finance Office for signature, PLUS checks will be mailed to the parent borrower.

The award notice is subject to revision under the following circumstances:

1. If government funding levels to the University are reduced, individual awards will be adjusted accordingly.
2. Verification - The Financial Aid Office is required by federal regulation to resolve any discrepancies in information submitted per verification to that already in a student's file. Any such discrepancies may result in revision to a student's aid amounts and/or types.
3. As above, if at any point in the year we become aware of information that conflicts with other documentation in the student's file, we will resolve the discrepancy and will revise the award accordingly.
4. Outside Scholarships - per federal regulation a student is not permitted to be over-awarded. That is, a student's total amount of scholarships, grants, loans, and work study may not exceed the student's calculated need. If a student would be over-awarded due to an outside scholarship, we are required to adjust the other elements of the aid package to eliminate the over-award. We encourage students to seek outside scholarships, and will only adjust institutional aid if absolutely necessary.

Special Circumstances

Income Reduction

The FAFSA collects information about a family's income and assets from the previous year (1997). For most people this information is a good predictor of the current year's (1998) income, since most of us do not experience wide swings in income from year to year.

If, however, a family's income in the current year will be significantly different from last year's, please notify the Financial Aid Office in writing, including all available documentation. Reductions in income which are caused by involuntary job loss, unusually high un-reimbursed medical expenses, separation, divorce, death of a wage earner, or the like will be considered.

If a family's circumstances meet these criteria we will calculate the financial aid award based upon the estimated current year (1998) figures for the fall semester. At the end of the fall semester the family will be required to provide documentation (such as final pay stub, or an estimated 1998 return) for evaluation of the spring semester's award.

Unfortunately, we are not able to consider reductions in income due to voluntary job changes, back taxes owed, high consumer debt, multiple mortgages, employment bonuses received in the previous year, self employment losses, fluctuations in income from commission sales, or discretionary purchases.

Divorce or Separation

When a married student or parent separates from or divorces his/her spouse subsequent to the filing of the financial aid application, the custodial parent should notify the Financial Aid Office in writing.

Please be aware that in the case of separation or divorce the Financial Aid Office is permitted to discuss the student's record only with the custodial parent.

Death

Sadly, we occasionally are called upon to assist a student whose parent or spouse has died subsequent to the filing of the financial aid application. Should this occur, the Financial Aid Office should be contacted immediately, and we will offer every assistance possible.

Dependency Override

The Financial Aid Office is frequently asked to reevaluate a student's status due to the student's assertion that he or she should be considered independent of parental support.

The guidelines for dependency are set by federal law, and thus each student must first be evaluated against them. A dependent student is someone who is younger than twenty-four (24), is not a veteran, is not a graduate or professional student, is not married, is not an orphan or ward of the court, or does not have legal dependents.

An Independent student is someone who is older than twenty-four, a veteran, a graduate or professional student, married, or has legal dependents. (See the FAFSA.)

A student who wished to be considered independent must write a letter of appeal to the Financial Aid Office. The letter must clearly state the reasons for appealing your dependency status. The student will be required to document his/her means of support as well as other items. Please contact the Financial Aid Office for additional information.

Academic Progress

Students who receive assistance in any form, which includes but is not limited to University grant, merit scholarship, Federal Pell Grant, FSEOG, FWS, Federal Perkins Loan, Federal PLUS/Stafford, et cetera, must maintain satisfactory academic progress in their program of study in order to continue to receive those funds.

Satisfactory academic progress for students at the University is defined as

- (1) earning between 12 and 18 credits each semester, and
- (2) maintaining a minimum cumulative and semester grade point average (G.P.A.) of 2.0 ("C" average).

If a student's semester or cumulative grade point average is below 2.0 ("C" average), he or she is automatically placed on academic warning/probation and required to attain at least a 2.0 cumulative grade point average by the end of the next semester, and meet other requirements as specified by the dean's office.

A student who does not meet the above cited grade point average and credit load requirements will jeopardize his/her financial aid eligibility.

Students who have had two semesters of academic censure (Warning, Initial Probation, Final Probation) are not eligible to receive financial aid of any type during a third semester of academic censure.

Students who receive University sponsored scholarships may be required to maintain a G.P.A. greater than 2.0 ("C" average). The student will be notified of specific G.P.A. requirements when receiving notification of the scholarship.

Insufficient Credit Accumulation

In addition to the qualitative standard (G.P.A.), students are also required to meet a quantitative measure of academic progress (rate of credit accumulation). Students who receive merit and/or need based aid must earn sufficient credits each semester toward graduation. Students who enroll for at least 12 credits during a given semester must complete, with a grade of "D" or higher, at least 12 credits in order to continue to receive financial assistance.

Be advised that while 12 credits is the minimum per-semester credit accumulation to maintain eligibility for financial assistance, the student will NOT be on track to graduate in four years at this rate. Also, "D" grades will cause the student to fail the qualitative (G.P.A.) progress standard.

We review each student's total credit accumulation at the end of each semester. Students who complete fewer than 24 credits per academic year will be placed on FINANCIAL AID PROBATION for the following semester. If, by the end of the probationary semester, the student has not earned at least 36 credits, (for the three semester period being reviewed) the student then loses his/her eligibility for financial assistance. Students can fail the quantitative standard regardless of G.P.A.

The student's eligibility for financial assistance will be restored when the student has earned at least 36 credits, and has met all other academic progress requirements.

PHEAA Grants

The state grant agency requires that a student earn a minimum of twenty-four (24) credits each academic year in order to continue to receive state grant assistance. Any student who earns less than twenty-four credits will forfeit his/her state grant for the first semester of the following year. Forfeited grant funds will not be replaced with University awards.

Change in Enrollment Status

Unless specifically designated otherwise, all awards are issued based upon the student's anticipated enrollment as a full-time undergraduate (completing 12 credits or more per semester, in a degree-granting program).

Students who become less than full-time or who enroll as "non-degree" may lose their eligibility for aid in full or in part.

The Financial Aid Office periodically reviews all student accounts and will immediately remove any aid credited to the account of a student who has failed to satisfy progress or enrollment requirements as above.

To avoid unexpected balances, students must contact the Financial Aid Office with any questions pertaining to this subject.

Special Students

Graduate Students

Graduate students are eligible to apply for Stafford loans, and should refer to the section on student loans for further information. Graduate students may also be eligible for assistantships or fellowships through the department in which they are enrolled. Contact the departmental office for additional information and application forms.

Graduate students are required to maintain satisfactory academic progress in order to continue to receive financial aid as specified in this catalog.

Students who have attained a bachelor's degree or its equivalent are not eligible to receive PELL, PHEAA, FSEOG, FWS, Perkins, and most other forms of financial aid including Institutional grants.

Graduate students who have previously defaulted on a Federal student loan are not eligible to receive assistance of any type while enrolled at the University.

Transfer Students

Transfer undergraduates are eligible for aid on the same basis as other undergraduates (with exceptions as listed below).

All transfer students must submit a Financial Aid Transcript (FAT) from each prior post-secondary institution attended, whether or not financial aid was received while enrolled.

Financial aid will not be awarded to students from whom the required FATs have not been received.

Transfer students who have borrowed the undergraduate maximum under the Stafford program are not eligible for continued Stafford assistance while enrolled at the University.

Any transfer student who has previously defaulted on a Federal loan is ineligible for financial aid of any type while enrolled at the University.

Transfer students who enroll for the spring semester should be aware that financial aid received for enrollment during the fall semester at another institution is not transferable. Students must reapply for most forms of aid at the University. Contact the Financial Aid Office for additional information and instructions.

Bachelor's Degree Holders

Students who have earned a bachelor's degree or its equivalent and who enroll as undergraduates are eligible to apply for Stafford loans (with exceptions as below). In some cases these students may also be eligible for University sponsored aid.

Students who have already borrowed the undergraduate maximum under the Stafford program are ineligible for continued Stafford assistance while enrolled at the University.

Those who have previously defaulted on a Federal student loan are not eligible for aid of any type while enrolled at the University.

Students must satisfy the financial aid transcript requirement as described under "transfer students."

Part-Time Students

Part-time students may be eligible for some forms of financial aid. Part-time students who are enrolled in degree programs may be eligible for PELL and PHEAA grants, as well as Stafford loans.

Part-time students are subject to all requirements governing the financial aid programs, except that they be enrolled full time.

Part-time students should follow application procedures as detailed in this catalog.

Continuing Education Students

Students who enroll through the Continuing Education program are not eligible for financial aid of any type.

International Students

Students who are neither U.S. citizens nor eligible noncitizens (as confirmed by the Immigration and Naturalization Service) are not eligible to receive any form of Federal Title IV financial aid while enrolled at The University of the Arts.

International students will be reviewed for scholarships when offered admission. Those students who demonstrate exceptional artistic ability in their portfolio review or audition will be considered for the University's Merit Scholarship Program.

Budgets

Educational costs include not only tuition and fees, but indirect costs such as room, food, books, supplies, personal and living expenses. Direct costs reflect the actual amount a student will be billed by the University. Indirect costs are what a typical student might expect for out-of-pocket expenses such as supplies, books, clothing, food, medical expenses, personal items, and transportation over a nine-month period.

Naturally, one's own habits and personal spending patterns can dramatically influence these costs. Therefore, these are estimates only.

These factors are used in formulating a student's budget and determining financial need. The Financial Aid Office will assign each student a budget depending on the information provided on the FAFSA. If the budgets shown below differ significantly from the expenses you expect to incur, please inform the Financial Aid Office.

1997-1998

Estimated Direct Expenses

These figures are intended for your use in estimating your costs for the upcoming academic year.

	Commuter	Resident/ Off-Campus	Graduate
Tuition (12-18 Credits)	14,570	14,570	14,570
General Fee	500	500	500
Room	—	4,100	—
Sub Total	\$15,070	\$19,170	\$15,070
Indirect Expenses			
Books & Supplies	1,700	1,700	1,700
Room	925	—	4,600
Food	850	1,700	1,700
Living Expenses	2,355	1,330	3,830
Total	\$20,900	\$23,900	\$26,900

Commuter

Students who live within reasonable commuting distance of the University and reside with parents or relatives.

Resident/Off-Campus

Students who reside in University-owned housing, or who reside in housing which is owned by neither the University nor their parents or relatives. Students who live within commuting distance of the University will not be funded as residents, or as off-campus.

Graduate Students

Most graduate students maintain their own homes and have correspondingly higher living expenses. Graduate students who live with parents or relatives will be assigned a commuter budget.

Part-time Students

Budgets for part-time students are determined on an individual basis.

Rights and Responsibilities

The receipt of financial aid is a privilege which creates both rights and responsibilities.

Students have the right to know the method used to determine their need; the right to have access to information and records used in determining need; and the right to be awarded aid as equitably as funds permit.

Students applying for financial aid are responsible for accurately portraying financial resources and circumstances and notifying the Financial Aid Office of any changes in status; for applying in a timely manner; and for maintaining satisfactory academic progress and good standing.

Students who fail to maintain adequate progress will be placed on probation. Failure to correct academic deficiency will result in the loss of financial aid until the required credits and grade point average have been earned.

Students or parents who knowingly provide false information on any financial aid form will be denied financial aid and will be refused for all subsequent years without the possibility of appeal. Additionally, students so identified will be billed for all aid disbursed and may face prosecution by the Department of Education which may result in fine, imprisonment, or both.

While the Financial Aid Office staff is available to assist students through the application process it is the student's responsibility to see to the correctness and completeness of his or her applications. If you receive notification that your FAFSA or loan application is incomplete, you must determine what is necessary to complete your application(s), and submit the required information.

An application for financial aid will have no effect on the decision concerning the admission of an applicant. The admission decision is made without having access to financial aid data.

For Additional Information

Listed below are numbers to call if you receive an incomplete notification, or do not receive notification within six weeks of application filing.

To check the status of your FAFSA:

1-319-337-5665

1-800-4-FEDAID

PHEAA Grant Line

1-800-692-7435

PHEAA Loan Line

1-800-692-7392

The University of the Arts

1-800-616-ARTS

Office of Financial Aid

1-215-875-4858

Inquiries and requests for application forms should be directed to:

Office of Financial Aid
320 South Broad Street
Philadelphia, PA 19102

Academic Regulations

Anita Reece

Registrar

Second Floor, Dorrance Hamilton Hall

215-875-4848

The Office of the Registrar develops and maintains all records and files relating to the students' academic life at the University. Course and program transactions or changes are not official unless properly processed through the Office of the Registrar. In order to register, students must be formally admitted to the University and pay all applicable tuition and fees.

Students must have a program of courses documented and approved by the required advisor(s). All students are advised to obtain a copy of their curriculum requirements as soon as possible after admission to the University, and to check those against their transcripts after each term. Student copies of the transcript are available upon request. The Office of Registrar is responsible for certification of completion of requirements for graduation.

Matriculated Students

Matriculated students are those who have applied, been accepted, and enrolled in a degree program at the University of the Arts during the semester for which they were admitted. Course credits completed prior to matriculation at the University will not necessarily be accepted into the degree programs. In no case will more than six credits taken as a non-matriculated student at The University of the Arts be accepted into the degree program. Degree students may enroll for part-time or full-time study.

Credit Load/Overloads

Full-time undergraduate students are defined as those who are enrolled in at least 12 credits a semester. Students wishing to take more than 18 credits in a semester must obtain permission from the dean of their college. Factors such as grade point average and progress in meeting degree requirements will be considered in giving permission for an overload. Excess credits are subject to additional charges at the standard semester credit rate. Registration as Audit or Pass/Fail is counted the same as registration for credit for the purpose of determining tuition.

Graduate students are considered full-time if enrolled in at least 9 credits per term.

Student Classification

A student's class is determined by the number of credits earned, regardless of the number of semesters it took to complete these credits and regardless of the student's standing in his or her major program. Class status is an important factor in determining financial aid eligibility and is one indicator of overall academic progress. In addition, class standing is used to prioritize scheduling during registration. Undergraduate class status is determined as follows:

U1	up to 29.5 credits
U2	30 - 59.5 credits
U3	60 - 89.5 credits
U4	90 - 123 credits
U5	more than 123 credits

Graduate class status is determined as follows:

G1	up to 17.5 credits
G2	18 credits or more

Academic Advising and Student Responsibility

Academic advising at the University is designed to assist students in directing and completing their degree programs by providing guidance through contact with informed advisors and by providing information in various publications. Students are encouraged to refer to this catalog, course bulletins, and the student handbook for information on policies, procedures, and deadlines. Students in doubt about any College or University regulation should seek advice from their academic advisor or the Office of the Registrar.

In preparing for registration, students consult with their faculty advisors, who help them assemble schedules for the semester and who give final approval to all course selections. Students entering the final year of their degree program are urged to consult with the Registrar to ensure that all major requirements will be completed on schedule for graduation. Students are responsible for knowing the specific requirements of their particular degree program and for tracking their academic progress toward the degree. Meeting requirements for graduation is ultimately the student's responsibility.

Each student is personally responsible for observing all regulations in the catalog which may affect academic progress, financial obligations, relationships with University authorities, transferability of credits, acceptance of credits for graduation, and eligibility to graduate.

Registration

Official registration forms must be filed in order for the student to attend class. Students are responsible for knowing regulations regarding withdrawals, refund deadlines, program changes, and academic policy.

Matriculating students must register for subsequent semesters in accord with the posted schedule (see Academic Calendar). Failure to register will result in a late registration fee (see below). A student is not considered registered until Finance Office clearance has been obtained.

In order to register for classes, it is necessary to meet any financial or academic criteria that have caused a hold to be placed on a student's record.

All students are responsible for successfully completing any prerequisites required for enrollment in a course. Failure to complete prerequisites may result in cancellation of registration in the course requiring the prerequisite.

Late Registration

A late-registration fee of \$35 will be charged to any student registering after the dates listed in the Academic Calendar. Late registration may jeopardize a student's chances of obtaining the program desired.

Schedule Revision – Drop/Add

Beginning the first week of the semester, only students who have obtained finance office clearance may make revisions to their schedules. Any schedule revision must be approved in writing by the appropriate instructor or department chairperson. This is accomplished by completing a drop/add form, obtaining the appropriate signatures, and submitting the form to the Registrar's Office for processing. The drop/add period takes place during the first ten days of classes each semester in accordance with the academic calendar, during which time schedule changes can be made without academic penalty.

Registering for Other Categories of Study

Independent Study

Students who wish to work on a project or pursue an individual course of study may apply to take an Independent Study. In order to register for this option, the student must follow these guidelines:

1. Prepare a proposal with a University of the Arts faculty member who will serve as the course advisor and complete the Independent Study form which may be obtained from the Office of the Registrar or the Dean's Office. Include a semester plan for the course of study, indicate the number of credits being taken, and obtain the signatures of the instructor and the department chair/school director.

2. Present this approved proposal at registration along with your registration form. The course number for an independent study is the department code and course number "999." (Example: CR 999)

3. Independent studies may be taken for 1.5 to 6 credits in PCAD, 1 to 6 credits in PCPA, 1 to 6 credits in CMAC, and 3 credits in Liberal Arts.

4. The student is responsible for documenting the content of the independent study work to other institutions or outside agencies.

5. Students may not elect the Pass/Fail or Audit options for Independent Studies.

6. Graduate students must obtain the signature of the Dean in addition to the other signatures of approval. The course number for a graduate-level independent study is the department code and course number "799."

Internships

Internships allow matriculated students to earn credits while working in the field. Internship courses are scheduled during the fall and spring semesters, and with special permission, during the summer. To register for an internship, see the course bulletin and the appropriate department for current offerings. Internship courses are graded on a pass/fail basis.

Cross-College Elective Options and Prerequisites

The University encourages students to take courses outside of their major department and college. To facilitate this goal, the University offers a wide selection of courses that are open for enrollment without prerequisites, including introductory electives and courses for non-majors. In general, upper level courses will have specific prerequisites which must be satisfied prior to registration. Please contact the department Chairperson or school Director regarding specific course offerings and prerequisite requirements.

Private Lessons

Private instrumental/vocal lessons for non-majors may be taken for elective credit (1.5 credits, 7 hours of instruction per semester) with permission of the Director of the School of Music. An additional fee above the tuition payment is required.

Pass/Fail Option

1. In courses taken on a pass/fail basis, the standard letter grades of "A" to "C" are converted to "OP" by the registrar. A grade of "C-" to "F" is recorded as an "OF."

2. The pass/fail grading option must be selected prior to the end of the drop/add period; no change from Pass/Fail to a regular grade or a regular grade to Pass/Fail may be made after that deadline.

3. Grades of "OP" or "OF" are not computed in the grade point average.

4. The Pass/Fail policy stipulates that the instructor is not to be informed as to who is enrolled on a Pass/Fail basis.

5. Availability of this option is limited to a total of nine (9) credits in Liberal Arts courses or electives during the student's undergraduate career.

Auditing a Course

Audited courses carry no credit and do not satisfy degree requirements. Once a course has been audited, the course may not be repeated for credit. Regular tuition rates are charged for audited courses.

Undergraduates Enrolled for Graduate Credit

A student in the last year of the bachelor's degree program may take a maximum of 6 credits of graduate courses towards a master's degree, subject to all of the following conditions:

1. The student must have completed the junior year.
2. The credits must be over and above the credits required for the bachelor's degree and may not be applied to that degree.
3. The student must have a cumulative GPA of 3.00 or better.
4. Permission is obtained from the department and dean of the college.
5. No more than a total of 6 credits, taken either as an undergraduate or non-matriculated student, or taken at another college or university, may be applied to the graduate program.

Grading System

A	4.00	C+	2.33
A-	3.67	C	2.00
B+	3.33	C-	1.67
B	3.00	D+	1.33
B-	2.67	D	1.00
		F	0.00

Grades not included in computing averages:

I	Incomplete
NG	No Grade Reported
NC	No Credit
W	Withdrawal
OP	Optional Pass (Grade of "C" or better)
OF	Optional Fail (Grade of less than "C")
AU	Audit
P	Pass

Computing Grade Point Average (GPA)

The GPA is computed by multiplying the number of credits earned for a course by the numerical value of the grade. The resulting figures from all courses for that semester are then totaled, and this figure is divided by the total number of credits attempted that semester. The grades of I, NG, NC, W, OP, OF, P, and AU are not entered in this computation.

Grade of Incomplete "I"

An incomplete grade may be granted only in extraordinary circumstances, either personal or academic, which prevent the student from completing coursework by the end of the semester. The grade "I" is given only when the completed portion of the student's work in the course is of a passing quality. In order to receive the grade of Incomplete, the student must obtain the approval of the course instructor and the Dean of the College prior to the conclusion of the semester. An Incomplete grade must be removed by the end of the sixth week of the following semester or a grade of "F" for the course is automatically assigned. Forms are available from the Office of the Registrar.

Change of Grade

A change of grade can be made only if an error occurred in computing or recording the final grade or a reevaluation of previously submitted work is warranted. Extra work, beyond that required of other class members during the period when the class met, shall not be offered as a reason for a grade change. If a student questions the correctness of a grade, the student should first discuss the matter with the instructor. If a satisfactory resolution is not reached, the chairperson of the department or director of the school should be consulted. The student may, as a last resort, bring the matter to the attention of the dean of the appropriate college. Any change of final grade requested by a student must be approved by the course instructor, who must submit the signed Change of Grade form—with the signature of the college dean—to the Office of the Registrar, no later than the end of the semester following the one in which the grade was given.

Withdrawal from Course

A student may withdraw from a course with a notation of "W" (Withdrawal) on his/her academic record through the last day of the seventh week of the semester. The withdrawal form must be signed by the instructor of the course and returned to the Office of the Registrar prior to the published deadline.

After the seventh week, a "W" is possible only under unusual circumstances (accident, illness, etc.) which must be documented. Permission in this case is by signature of both the instructor and the Dean/Assistant Dean of the college.

A student who wishes to withdraw from all of his or her classes must initiate an official Withdrawal from the University as outlined below.

Withdrawal from the University

A student may withdraw completely from the University by initiating an official withdrawal with the Office of the Registrar. Students who wish to take a leave from the University for one or two semesters should request an Official Leave of Absence. An approved leave of absence permits a student in good standing to return after one or two semesters without having to reapply for admission.

Students who withdraw from the University prior to the beginning of the fall or spring semesters or prior to the end of the drop/add period (the first 10 days of classes) may do so without academic penalty. Withdrawals after the drop/add period but prior to the end of the seventh week of the semester result in a notation of "W" (Withdrawal) for all courses.

Students are not permitted to withdraw from the University after the seventh week except if the dean's approval is granted when nonacademic extenuating circumstances exist. Documentation by a physician or a counseling professional must be presented when requesting the dean's approval. Note that nonattendance in classes or nonpayment of tuition does not constitute an official withdrawal.

Students who have withdrawn and wish to resume their studies at a later date will be required to complete a Request for Readmission form and pay the readmission application fee of \$40. See the section on tuition and fees for the tuition refund policy.

Leave of Absence

A leave may be granted for one or two semesters at the discretion of the department chairperson or school director. The request must also be endorsed by the dean of the appropriate college. A student who remains absent past the date of expected return must apply for readmission to the University. A leave of absence must be requested in writing through the Office of the Registrar. An extension of the leave may be granted for an additional one or two semesters.

A student may request a leave of absence prior to the start of the spring or fall semester to be effective for the following semester. A student who requests a leave once the semester has begun will be subject to the same grading, withdrawal periods and withdrawal refund policies as listed in the above statement on Withdrawal from the University.

A graduate student may take a leave of absence prior to the completion of all course work and with the program director's approval. Students may take a maximum of two, one-semester leaves of absence throughout their course of study, either in sequence or as needed. Once the thesis or the Master of Music graduate project has begun, and all course work has been completed, students must register and pay for a continuation fee for successive semesters and are not eligible for a leave of absence.

Readmission

Written appeal for reinstatement as a degree candidate should be addressed to the Office of the Registrar by June 1 for the fall semester and November 1 for the spring semester. There is a \$40 application fee. Appropriate departmental chairpersons/directors and the Finance Office must endorse the readmission prior to any registration process. Credit for courses taken seven or more years prior to the date of readmission will be reevaluated in conjunction with degree programs currently offered. Academic units may choose not to accept courses regardless of when they were completed for credit toward the degree. Final determination will be made by the dean of the college.

Dean's List

This list is compiled each semester in the respective dean's offices. The Dean's List honors those undergraduate students who have met the following criteria:

1. Are full-time undergraduate degree candidates. Candidates for Certificate, Diploma, and Master's Degrees are not eligible.
2. Have attained a minimum semester GPA of 3.60.
3. Have received no grade lower than a "B" in any course.
4. Have no grade of "I" or "F."
5. Take at least 12 credits for a letter-grade (no "OP" or "OF") during that semester.

Academic Review

Academic Warning

A student whose cumulative and semester GPA's are 2.0 or better is considered "in good standing."

When a student, previously in good standing, receives a semester GPA between 1.0 and 2.0, the student will receive a letter of Academic Warning from the Dean's Office of their college on advisement from the Academic Review Committee (ARC). Students will be advised to achieve semester and cumulative GPA's of 2.0 during the next semester and may be advised to meet additional requirements in order to avoid further probationary action. A student who receives below a 1.0 GPA will automatically be placed on Initial Probation and will not receive an Academic Warning.

Initial Probation

If in the following semester the student is unable to achieve semester and cumulative GPA's of 2.0 in response to the conditions of Academic Warning, the student will receive a letter of Initial Probation from the Dean's Office on behalf of the ARC. The student will be advised that if a 2.0 GPA and/or other conditions are not attained by the following semester, the student will be placed on Final Probation and may possibly lose financial aid according to federal regulations.

Final Probation

If a student fails to attain semester and cumulative GPA's of 2.0 and/or other conditions for a third semester, a letter of Final Probation will be sent advising the student that financial aid will not be granted for that semester and that, if a 2.0 cumulative GPA is not achieved by the end of the semester, the student may be dismissed from the College.

Dismissal

It is the University's prerogative to dismiss a student for a stated cause including: 1) failure to maintain a cumulative GPA of 2.0, 2) failure to resolve academic probationary requirements specified by the Academic Review Committee, 3) failure to meet the GPA specified by the Academic Review Committee by the end of the second consecutive semester on probation, or 4) suspension or expulsion upon recommendation of the Campus Standards Committee for student conduct unacceptable at the University.

Graduate Probation and Dismissal Policies

A cumulative GPA of 3.00 is required for good standing and for graduation for graduate students. If a student is unable to achieve a semester or cumulative GPA of 3.00, he or she will be placed on probation. If a 3.00 GPA and/or other conditions are not attained by the following semester, the student will be dismissed from the program. While on probation, a student will be ineligible to hold a graduate assistantship or to receive a University supplemental grant-in-aid or scholarship.

Departmental Requirements

In addition to the grade point criteria listed in the above academic review process, students are also subject to departmental requirements which may include minimum satisfactory grades in major coursework. Students who fail to meet the minimum grade requirements in major coursework required by the department, school, or University program will be reviewed by the Academic Review Committee and may be advised to meet additional requirements in order to avoid probation or dismissal. Each department or school will provide its students with written statements describing program requirements at the beginning of the academic year.

Academic Grievance Procedure

Students who have a concern or grievance regarding an academic matter should first discuss their concern with the instructor or their advisor. If a satisfactory resolution is not reached, the chair of the department or the director of the school should be consulted. If the student believes that his/her concern requires further attention, he/she may bring the matter to the attention of the dean or assistant dean of the appropriate college or the Director of Liberal Arts. The college dean's office may convene an academic review committee or similar committee to review the concern. As a last resort, the dean's office may forward concerns to the Office of the Provost for final resolution.

Change of Major/Degree Program/College

Students may request a change of major through the Office of the Registrar. Students are advised to initiate the Change of Major Petition prior to registration for the upcoming semester. The petition requires the approval of the appropriate chairpersons or directors of both the former and the intended new department or school. Deadlines are June 1 for the fall semester and November 1 for the spring semester.

Change of Major forms are available in the Office of the Registrar. After completion of a change of major, students are advised to review their degree program requirements with their new academic advisor, the department chair or school director, and the dean of the appropriate college. The student will be required either to present a portfolio or to audition, as part of the transfer requirements.

Change of Address

It is essential that students keep the Office of the Registrar informed of all current addresses: permanent, local, and billing. Change of Address forms are available in that office. Grades, schedules and other important information are mailed to the addresses provided by the student.

Change of Name

Students must notify the Office of the Registrar of any change of name (through marriage, divorce, etc.) by bringing to the office an original legal document showing the change, which can be photocopied and kept on file. This is important in order to maintain all of the student's records in one place, and prevents future confusion with transcript requests, etc.

Graduation Requirements

It is the student's responsibility to complete the requirements of the degree program in which he or she is enrolled.

To be certified for graduation, a student must fulfill all degree requirements, satisfy the minimum residency requirements (four semesters in residence, a minimum of 48 UA credits, and completion of the final semester on campus), achieve a minimum cumulative GPA of 2.0 (C average) for the undergraduate degrees and a 3.0 (B average) for the graduate degrees, receive the approval of his/her department chairperson or director as having met all major requirements, including any and all requirements unique to the departments, and submit a graduation petition to the Office of the Registrar. Once the student has submitted a petition for graduation, and the Registrar has certified that student as having completed the degree requirements, the degree will be awarded. The only exception is students pursuing the bachelor's degree in combination with the pre-certification concentration in Art Education, who may request a delay in the awarding of their degree until the completion of the ninth professional semester.

Requirements for graduation must be approved by the Dean of the College.

Graduate Degree Candidacy and Completion

Midway through their respective program, graduate students' progress in their discipline and proposal for thesis will be reviewed by the appropriate Graduate Committee to formally determine whether a student becomes a degree "candidate," and is ready to continue toward development and completion of the thesis or graduate project.

Graduate students have up to seven years from matriculation date to complete a two-year master program, and up to six years, from matriculation date, to complete a one-year program.

Graduation – Conferral of Degrees and Diplomas

Students expecting to complete requirements for a degree within the year (December, May or August) are required to file a graduation petition in the Office of the Registrar at the November registration for the spring semester. The Office of the Registrar is responsible for certification of completion of requirements for graduation.

Degrees and diplomas are conferred once a year at the spring Commencement Exercises. For students who complete degree requirements in other terms, the transcript will be posted "degree granted" with either the date of December 30 for fall semester or August 31 for summer semester graduates.

Graduation with Honors

Only candidates for the baccalaureate degree may graduate with honors if they achieve a minimum cumulative GPA of 3.6.

Class Attendance/Notice of Deficiency

All students are expected to attend classes regularly and promptly and for the duration of the scheduled instructional time. Individual instructors will decide the optimum time for taking attendance and may penalize for habitual lateness or absence. Repeated, unexcused absences may result in a grade of "F" for a course.

Instructors may advise a student whenever his or her performance in the course is considered unsatisfactory by use of a Notice of Deficiency in coursework. This form is filed with the Office of the Dean of the College, which will mail a copy to the student.

Students who withdraw from the University must notify the Registrar's Office in writing. Nonattendance does not constitute an official withdrawal.

Absences

An "excused" absence is one which has received the prior consent of the instructor; is due to illness or emergency, appropriately documented by medical certificate, etc.; or due to attendance at an official school function with the approval of the appropriate Director, Chair, or Dean. All other absences are "unexcused."

It is the responsibility of the student to arrange with his/her instructors to make up all missed work. Failure to do so will result in lowered grades. Students who are excessively absent will receive an "F" in the course. (Due to the ensemble nature of the courses, work in Acting Studio and musical ensembles cannot be made up.)

Students must notify their college concerning absences involving private lessons and/or rehearsals involving other participants. Messages should be directed to the office of their director or department chair.

Class/Lesson Cancellations or Lateness of Instructor

Students must check every morning for notices regarding class or lesson changes. Such notices are posted in a designated area. If none is posted for the scheduled class or lesson and the instructor is not present, students are expected to wait for 10 minutes for an hour-long class/lesson and 15 minutes for those of longer duration. In the event the instructor fails to appear within the 10-15 minute waiting period, students are to report to the appropriate School Director's or Department Chairperson's office, and may then leave without penalty.

Student Services

John Klinzing
Dean of Students
1st Floor, 1500 Pine Street
215-875-2229

The Student Services Division consists of a group of concerned professionals committed to assisting students of the University in reaching their goals. The division provides students with opportunities to develop the interpersonal, leadership, organizational, and communications skills that will serve them on a personal and professional level. The office of the Dean of Students administers and coordinates student services and represents student concerns to campus groups, faculty, staff, and administration.

Counseling Department

Frequently, students have concerns about their emotional and social adjustment to college life. Their concerns range over the spectrum of issues: relationships, identity, career goals, achievement, and roommates. To assist students in dealing with these needs, free counseling is available on an individual basis as well as from peer-support groups.

Students in need of psychiatric or long-term psychological counseling may consult the counseling staff for assistance in contacting recommended resources available in the Philadelphia community.

Workshops are also conducted to help students effectively deal with these personal, emotional, and social aspects of their college adjustment.

As with medical emergencies, students are strongly encouraged to carry health insurance for psychological emergencies.

All Medical and Counseling issues are strictly confidential.

Brian Hainstock, Director
Telephone: 215-875-5004
1500 Pine Street, 1st floor

Health Services

The University maintains a health office with a Registered Nurse from Monday through Friday, during the academic year and for six weeks in the summer. First-aid is rendered, minor illness treated, and appropriate referrals to other health professionals are made. Health counseling is offered, emphasizing disease prevention, health maintenance, stress control, and wellness activities.

Medical services are offered to UArts students by contractual agreement with Jefferson Family Medicine Associates (JFMA), a group of physicians who specialize in Family Medicine Practice. Students may use these doctors as they would use their family physician at home and need only a referral from the University's nurse to obtain an appointment. Besides treating acute and chronic illness, there are services for Drug Abuse, Sexually Transmitted Diseases, Birth Control, and Mental Health. Our students are not charged for these office visits. There will be charges for these services if specialists are called in, if X-ray or laboratory work is needed, and for Emergency Room visits.

In the event of an emergency after office hours, JFMA physicians are on call 24 hours a day, seven days a week, and may be reached by phone.

Jefferson Family Medicine Associates
Telephone: 215-955-7190
Location: 1100 Walnut Street, 5th floor
Hours: 9:00 am to 5:00 pm M T W F
1:00 pm to 5:00 pm Thursday

If an ambulance is necessary, the student will be billed for this service. The cost of the Emergency Room visit is the responsibility of the student.

Because of the high cost of medical care, The University of the Arts strongly recommends that students have adequate health insurance to cover any unforeseen illness or accident. For those students who are not enrolled in an insurance program of their parents and need a low cost insurance plan, the University offers The Sentry Student Security Plan. Information and brochures may be obtained at the Health Office or the Office of the Dean of Students.

Health Records

All entering students must have a physical exam, complete the Student Health Form, and file it with the Office of Health Services. In addition, the Commonwealth of Pennsylvania insists that the University screen for immunization deficiencies of all first-time students. Students failing to meet these requirements will not be allowed to attend classes.

Anne Whitehead, RN-C, Health Director
Telephone: 215-875-1097
Mezzanine of Anderson Hall
333 South Broad Street, Room M-36
Hours: 9:00 am – 5:00 pm

Student Activities/Special Events

The Student Activities Office sponsors a variety of activities to complement the academic programs. Annual events include Halloween, a "battle of the bands," a Fall carnival, and concerts. Other events include a Sunday Night Film Series, an intramural volleyball team, ski trips, ice skating parties, and trips to New York and Washington, D.C.

Students play a major role in determining the character of the student life program. The University Student Council helps develop, plan, and implement activities that are a benefit to the student body. Students are welcomed and encouraged to join this organization which acts as the voice of the student body.

Student organizations also contribute to campus activities through Earth Week celebrations, multicultural and international students' affairs, and Black History Month events.

To encourage participation in sports and physical fitness, the University offers a partially subsidized membership to a local fitness center. For more information, contact the Student Activities Office.

Jennifer R. Barr, Director
Telephone: 215-875-2257
1500 Pine Street, 1st floor, Room 101

Residential Life

The University of the Arts has made a strong commitment to providing a supportive living/learning environment. Furness Hall is an historic, remodeled building which houses students. The residence features three- and four-person apartments with separate kitchen and bathroom facilities. The facility is located within the historic block of the University and is within a one-block walk of all University facilities.

1500 Pine is a 10-story building acquired by the University in 1989. Its furnished apartments all include a kitchen and bath. Two to five students are housed in studio, one and two-bedroom apartments. Laundry facilities are located within each building.

All living environments are supervised by specially selected Resident Advisors. Advisors are upperclass students, trained in peer-advising and crisis intervention, who assist students in their adjustment to college as well as to life in the city. The entire residence program is supervised by the Director of Residential Life.

Students will receive a housing packet outlining all facilities and accommodations after they are admitted to the University.

Freshmen from outside the Philadelphia area are guaranteed housing if the office receives their contracts by June 1.

The office also assists students in finding off-campus accommodations through its off-campus housing services. Early inquiries regarding this service are strongly recommended.

Glenn Smith, Director
Telephone: 215-875-2205
1500 Pine Street, 1st floor

Meals

Most student residences feature separate kitchens within each apartment. Students prepare their own meals according to their individual schedule and dietary preference. In addition, the University maintains a cafe that serves breakfast and lunch and an optional meal-plan. Snack and beverage vending machines are accessible at all times.

Academic Support Services

The Academic Support Services are available to all students as a supplement to their classroom instruction. They help students develop skills in reading, writing, and other academic and studio areas, including successful classroom strategies and improvement of study habits.

Professional and peer tutoring are available to undergraduate students for general skills, and for specific subjects or courses. Computer-assisted academic instruction is also available. Throughout each semester, workshops are given that are designed to address students' academic and studio concerns and needs. Professional counseling is provided to enhance students' academic and personal strategies and skills. Further, specific support services are available to learning-disabled students to assist them in meeting academic requirements.

Although students may be referred to the services by their Studio or Liberal Arts instructors, students are also welcome to avail themselves freely of these support services.

Academic Achievement Program

The Academic Achievement Program (AAP) is part of the Higher Education Opportunity Act of the Commonwealth of Pennsylvania. At The University of the Arts, the purpose of the program is to provide developmental maintenance and transition services to students who need preparation in arts and academics. Students are selected to participate in the program because they are Pennsylvania residents with financial and/or academic needs. With the extra support of the AAP, these students in particular become a highly motivated, cohesive group whose determination to succeed is reflected in their retention and success rates.

For more information, contact the Academic Achievement Program.

Anita Tiambeng, Director
Telephone: 215-875-2261
1500 Pine Street, 1st floor

Learning Specialist

The University is committed to supporting students with learning disabilities to ensure that they have an equal opportunity to participate in University programs. The Learning Specialist provides individual support to students with documented learning disabilities and serves as a liaison between students and faculty when needed. Specifically, the Learning Specialist assists students in the areas of writing, study skills, organization, word processing and advising.

In addition to tutorial support, program and instructional accommodations may be implemented, if appropriate, to enable students to be as successful as possible in their course work. It is the student's responsibility to request these services.

To be eligible for support services, a student must submit a copy of a recent psycho-educational evaluation that documents a learning disability and the need for specific accommodation(s). The evaluation should be performed by a licensed psychologist or learning disability specialist. For additional information, please contact:

Marilyn Longo, Learning Specialist
Telephone: 215-875-2254
1500 Pine Street, 1st floor, Rm 103

For assistance with another type of disability, students should contact the Dean of Students.

International Student Services

In an effort to meet the special needs of the international student, the Student Services Division has developed a network of University personnel and offices to provide specialized services to students from abroad. These services are provided through Admissions, the International Student Advisor, the Director of Residential Life, and the Dean of Students.

The Student Services Division has designated one member of the professional staff as the International Student Advisor. In addition to serving as liaison for students from abroad, the International Student Advisor will assist the student in securing necessary services provided through the support areas of the University. Special programs designed to help international students include: ESL tutorial assistance, Immigration Service advisement, and Orientation.

Students interested in participating in the Residential Life program will deal directly with the Office of Residential Life, as do all other entering students. While there is not a distinct residential program for students from abroad, special efforts are made by the Office of Residential Life to consider the needs of the international student.

Likewise, the University Health Service, while meeting the needs of all enrolled students, also considers the support needs of international students. All international students should take special note of the University's requirement that they maintain or secure appropriate medical insurance coverage, either through their family or through the medical insurance plan offered through the University.

When in need of assistance, students are advised to contact either the International Student Advisor at 1500 Pine Street, Room 102, 215-875-2262 or the Office of the Dean of Student Services at 215-875-2229.

Career Services

Career planning is important for all students. They are encouraged to become acquainted with the Career Services Office during their freshman year. They receive assistance with career decisions through individual counseling tailored to their specific needs. As students continue to develop academically and artistically, they receive help in creating or improving resumes and/or portfolios. Answers to questions about graduate school, internships, and career planning in general can also be found in the Career Services Office.

The Career Office offers opportunities and assistance in finding full-time, part-time, and free-lance jobs while at The University of the Arts and after graduation.

Marion Mendelson, Director

Telephone: 215-875-5472

Dorranice Hamilton Hall, 1st floor

General Information

Campus Security

The University has security personnel in all of its buildings to provide 24-hour protection. Every semester, identification cards are issued and validated by the Public Safety Office for all students, faculty, and employees. Public Safety officers may deny access to University facilities for anyone not carrying a validated identification card. Spot checking of identification cards occurs throughout the day. Complete identification checking occurs each weekday from 7:15 p.m. until 8 a.m.; after 12 noon on Saturday until 8 a.m. on Monday; and when classes are not in session. A limited escort service is provided for students living on or near the University's campus. The general campus area is patrolled on a regular basis.

Campus Security also provides programs to develop student awareness of safety and security concerns in an effort to isolate exposure to loss. The campus Security Department administers the University Safety Program to ensure the safety of all students, faculty, and staff.

In the event of a family emergency about which you wish to contact your son or daughter at the University, call (215) 875-1010 at any time of the day. Security personnel will take the necessary information, contact the appropriate offices to locate the student and deliver the message.

School Closings

In the event of inclement weather, students should listen to KYW or the local radio stations that announce official school closings. The University code number is 116.

Automobiles

Because parking in Philadelphia can become very costly, the University discourages students from bringing automobiles.

Veterans

As an accredited degree-granting institution, the University is approved for the training of veterans. Information about education benefits may be obtained from any VA office.

Code of Conduct

The University's regulations governing nonacademic student conduct safeguard the particular values and common welfare of the student body, and promote the best possible environment for study. Membership in the University is regarded as a privilege, and the student is expected to exercise self-discipline and good judgment. By registration, the student acknowledges the University's authority to define and enforce standards of acceptable conduct. Adjudication of alleged student misconduct is the responsibility of the Office of the Dean of Student Services. A committee on campus standards, representing the student body, faculty, and administration, serves in an advisory capacity to the Dean. The Campus Standards Committee may recommend suspension or expulsion for student conduct considered unacceptable at the University.

A complete set of rules and procedures is contained in the current code for student rights, responsibilities, and conduct. A copy of the Student Code of Conduct is available in the Office of the Dean of Student Services.

University policy provides that a student may be required to withdraw from the University for psychological/health reasons. A student who is withdrawn under this policy is one whose behavior necessitates a leave from the University community.

Academic Honesty/Integrity Policy

The University of the Arts does not condone any form of academic dishonesty, whether it involves cheating on exams, plagiarism, or similar types of behavior. Lack of knowledge of citation procedures, for example, is an unacceptable explanation for plagiarism. Penalty may include a reprimand, a failing grade for a particular assignment, a failing grade in the course, and/or suspension from the University.

Smoking Policy

The University of the Arts maintains a smoke-free environment. Smoking is prohibited in the studio and office areas of all buildings. Smoking is permitted only in ARCO Park, the Furness Courtyard, and on designated floors in the dormitories. Smoking is prohibited in dormitory hallways and elevators.

Sexual Harassment Policy

Sexual harassment is a form of discrimination and will not be tolerated. This type of harassment may be blatant but is often subtle. Unwelcome sexual advances, requests for sexual favors, and other verbal or written communications or physical conduct of a sexual nature constitute sexual harassment when:

Submission to such conduct is made either explicitly or implicitly a term or condition of an individual's employment or academic standing.

Submission to or rejection of such conduct by an individual is used as the basis for employment or academic decisions affecting such individual, or

Such conduct has the purpose or effect of interfering with an individual's work performance or creating an intimidating, hostile, or offensive working environment.

Violation of the University Sexual Harassment policy will subject the accused to disciplinary action as stated in the University Code of Conduct, Section X.

Any student who believes he/she has been the victim of sexual harassment should bring the matter to the attention of the Dean of Students. The incident should be reported as soon as possible after the incident has occurred so that it may receive prompt attention.

Campus Alcohol and Drug Policy

In support of the laws of the Commonwealth of Pennsylvania, The University of the Arts prohibits the unauthorized possession and/or consumption of alcoholic beverages on University premises.

The University prohibits the illegal and/or unauthorized manufacture, sale, or delivery, holding, offering for sale, possession or use of any controlled substance as defined under the Pennsylvania Controlled Substance, Drug, Device and Cosmetic Act, 35 P.S. Section 780-102, the Uniform Controlled Substances Act, the Uniform Narcotic Drug Act, or the Federal Food, Drug and Cosmetic Act, 21 U.S.C. Section 301 et seq., on University property.

Such controlled substances for the purposes of this policy shall include but not be limited to alcoholic beverages, narcotics, hypnotics, sedatives, tranquilizers, stimulants, hallucinogens, and other similar known or habit-forming drugs and/or chemicals as defined under the aforesaid laws.

Student Code

Part One – Student Rights, Responsibilities and Conduct

I. Definitions

As used in this Code, the following terms shall have the following meanings:

A. “University” means The University of the Arts and, collectively, those responsible for its control and operation.

B. “Student” means all persons whose primary relationship to the University is as a student, presently registered at the University, either full-time or part-time, pursuing undergraduate or graduate studies.

C. “Instructor” means any person hired by the University to conduct classroom or studio activities.

D. “Student organization” means a group of students who have complied with the requirements of the University for formal recognition as set forth in Section V of this Code.

E. “Group” means a number of students who have not complied with the requirements for formal recognition as a student organization.

F. “Student media” means either an organization whose primary purpose is to publish/prepare and distribute any publication/presentation on the University campus or a regular publication of any student organization.

G. “Custodian” means the administrative officer of the University with applicable supervisory authority.

H. “Shall” is used in the imperative sense.

I. “May” is used in the permissive sense.

J. All other terms have their natural meaning unless the context dictates otherwise.

II. Student Rights

A. This Code recognizes that the students of the University, as members of an academic community, are entitled to the rights set forth herein, including, to the extent provided by applicable law, the right to be free from discrimination and harassment based on gender, religion, race, national origin, creed, disability, or sexual preference.

B. The University reserves the right to change the provisions of this Code as it deems necessary. In addition, except to the extent expressly provided herein, the Code is not intended to deal with academic issues, financial obligations, mental health problems or residence assignments: the University retains its traditional powers in these and all other areas of campus life.

III. Campus Expression

A. Discussion and expression of all views are permitted within the University, subject to requirements for the maintenance of order. Support for any cause by orderly means which do not disrupt the operation of the University is permitted. The University retains the right to act to protect the safety of individuals, the protection of property and the continuity of the educational process.

B. Students, student groups and student organizations may invite and hear any speaker of their choosing, subject to the requirements, set forth in Section VI below, for use of University facilities.

C. All University students have the right to express their views, both individually and collectively, on issues relating to University policy, through the means provided by the Budget Planning Committee, the Educational Policy Committee, and the Student Affairs Committee of the University Senate.

IV. Student Organizations

A. Student organizations may be established within the University for any legal purpose, upon recognition by the Office of Student Activities. To apply for recognition, the proposed organization must submit a list of its officers and a copy of its constitution and bylaws. Where a proposed student organization is affiliated with an extramural organization, that organization's constitution and bylaws must also be submitted to the Office of Student Activities.

B. Any group which has been in existence for at least one academic year must apply for recognition as a student organization in order to continue to receive benefits from the University.

C. Recognition of a student organization by the University does not imply approval by the University of the aims or objectives of the organization.

D. After recognition, all amendments to a student organization's constitution or bylaws must be submitted to the Office of Student Activities four weeks prior to the effective date.

E. Any organization which engages in illegal activities on or off campus may have sanctions imposed upon it, including withdrawal of University recognition.

F. Membership in all campus organizations shall be open, within the limits of their facilities, to any member of the University community who is willing to subscribe to the stated aims and objectives of the organization and to meet its stated obligations.

G. Discrimination by any student organization on the basis of gender, religion, race, creed, national origin, disability, or sexual preference is prohibited.

V. University Facilities

University facilities may be assigned to organizations, groups, and individuals within the University community for regular business meetings, for social programs, and for programs open to the public.

A. The Office of Facilities Management shall have the responsibility for assigning University space to campus organizations, groups and individuals.

B. The individual, group, or organization requesting space must inform the University of the general purpose of the function, so that the University can schedule an appropriate location.

C. Allocation of space shall be based on the demonstrated needs of the organization, group or individual, as determined by the Office of Facilities Management.

D. Preference may be given to programs designed for audiences consisting primarily of members of the University community.

E. Conditions may be imposed to regulate the timeliness of the requests, to determine the appropriateness of the space assigned, to regulate time and use, and to insure proper maintenance.

F. Charges may be imposed for any special services required in connection with the event.

G. Physical abuse of assigned facilities will require restitution for all damages and may result in limitation on future allocations of space to offending parties.

VI. Student Rights and Residence Halls

A. Resident students can have a representative voice in making recommendations with respect to the policies of the University's residence program. (Additional policies of the residence hall contract.)

B. The University shall, to the extent set forth herein, respect each resident student's right to privacy. The University may conduct room searches of resident students in good standing only 1) with the consent of the student; 2) in conjunction with legal authorities who have obtained a search warrant; or 3) to insure compliance with University regulations, as reflected in the Residence Contract. Access to rooms, unless for an emergency, apparent breach of University regulations, or conditions beyond the control of the University, shall be announced 24 hours in advance. If the University determines that a danger to the safety of the University, the residents, or the community exists, consent to enter and search a room will be considered implicit.

C. When a resident student requests maintenance service for his room consent to enter shall be considered implicit. Such service calls will be announced 24 hours in advance whenever possible.

VII. Access to Student Records

In 1974, the Congress of the United States enacted the Family Educational Rights and Privacy Act, Public Law 93-380, as amended, setting out requirements designed to protect the privacy of students. Specifically, the statute governs 1: access to records maintained by certain educational institutions and agencies, and 2: the release of such records. In brief, the statute provides that such institutions must provide students access to official records directly related to themselves and an opportunity for a hearing to challenge such records; that institutions must obtain the written consent of the student before releasing personally identifiable data from records to other than specified exceptions; and that students must be notified of these rights.

As such, all students of The University of the Arts have the following rights with regard to educational records maintained by the University:

A. The right to review educational records which are maintained by the University. These records generally include all records of a personally identifiable nature; however, they exclude the financial records of parents and confidential letters and statements of recommendation received prior to June 1, 1975.

B. Records which have been created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional while an individual has been a student at the University, are not available for review; however, the student does have the right to select a physician or other appropriate professional, at personal expense, to review these records on the student's behalf.

C. University educational records are maintained by:

1. Office of the Registrar
2. Office of the Dean of Students
3. Financial Aid Office
4. Finance Office
5. Office of Continuing Studies
6. Some educational records may also be maintained by the Dean of the College, academic major departments, the Learning Skills Center, and the AAP Office.

D. The University may not generally release any information outside the University which is maintained in educational records without prior consent or waiver. However, the University does have the right to release the following information:

1. Name
2. Address
3. Telephone listing
4. Date and place of birth
5. Major field of study
6. Participation in officially recognized activities
7. Dates of attendance
8. Degrees and awards received
9. The most recent previous educational institution attended by the student.

If a student does not wish any of this information made public, either in a directory of students or in any other manner, the student must inform the Office of the Registrar—no later than the end of the second week of classes each semester—of the information not to be released.

E. The permanent record maintained by the University will consist of:

1. Directory information as noted above
2. Application for admission
3. Applicant's secondary school records
4. Cumulative University of the Arts records of grades, credits, grade point average, and academic actions
5. Correspondence (or copies thereof) re: admission, enrollment, registration, probation
6. Student petitions
7. Letters of reference/recommendation dated after January 1, 1975
8. Disciplinary actions
9. Departmental appraisals and evaluations of student progress

F. The permanent records of the University do not include:

1. Parents' and students' confidential financial documents
2. Counseling psychologists' files
3. Health Office files
4. Faculty and staff memoranda/files retained for personal/ professional use

G. Requests to inspect and review records may be made by completing an "Access Request for Educational Records," which is available in the Office of the Registrar. Upon receipt of request an appointment will be made to review records within 7 days.

H. If a student believes any information in the file is inaccurate or misleading, that individual may request, in writing, the custodian of the record to amend, delete, or otherwise modify the objectionable material. If said request is denied, the student may request that a hearing be held to further pursue the request. At this hearing, the student may be represented by a person of his or her choice, if so desired. If after the hearing, the request to amend is again denied by the University, the student has the right to place in the file a statement or other explanatory document, provided that such statements or documents relate solely to the disputed information.

I. If a student believes that any of his or her rights hereunder have been violated by the University, he or she should make such facts known to the Dean of Students in writing. If the Dean of Students does not resolve the matter and the student still feels that his or her rights have been violated, he or she may so inform the Department of Education in writing.

J. Release of information from permanent records to outside parties requires the student's explicit consent. Those exceptions which do not require the student's consent are:

1. Compilation of general enrollment data for reports required by U.S. Government and Commonwealth of Pennsylvania authorities
2. Participatory information-sharing with educational service associations such as the College Scholarship Service, the American Council on Education
3. Information about an individual student in the event of a personal emergency which is judged to threaten the health and/or safety of that student
4. Compliance with judicial orders and lawfully issued subpoenas

5. Response to inquiries by parents of dependent students (see section K)

6. Reference by appropriate University of the Arts' faculty and professional staff

Any release of information as outlined above which identifies an individual student and requires that student's consent will be logged in his or her permanent record.

K. As provided by the Act, the Office of the Dean of Students will respond to valid requests by parents of dependent students for grades and related cumulative information. Although the student's consent is not required, he or she will be informed that such a request has been made.

A dependent student is defined as one who is declared a dependent by his or her parents for income-tax purposes. The University, however, will continue to mail semester grade reports and actual transcripts of records directly to the student at his/her permanent address.

VIII. Recruiting on Campus

Any job-recruitment agency or employer desiring to recruit at the University must register with the Office of Career Development and agree in writing not to discriminate in its recruiting and hiring on the basis of gender, race, national origin, creed, disability, or sexual preference, to the extent provided by applicable law.

IX. Violation of University Standards

The University reserves the right to impose discipline for any misconduct which adversely affects the pursuit of the University's stated purposes and objectives by the University community. In addition, the specific types of misconduct listed below may subject a student to disciplinary action by the University:

A. Cheating or plagiarism in connection with an academic program at the University;

B. Furnishing false information to the University with the intent to deceive;

C. Unauthorized use of, or misuse, including mutilation and/or defacing, of educational materials, University records or University property;

D. Forgery, alteration, unauthorized use or misuse of any official University document, name, symbol, record, or student or faculty identification card;

E. Theft, misappropriation, vandalism, grossly negligent damage or arson to any University property or private property of any member of the University community or any other person on University property;

F. Threat of, or actual infliction of, bodily harm or physical abuse or injury to any member of the University community or any other person on University property;

G. Physical obstruction or verbal disruption of teaching, research, disciplinary proceedings or authorized University programs, events, functions or activities;

H. Obstructing access to any University building or other facility; unauthorized use or occupation of any University meeting facility, classroom, common indoor or outdoor area, faculty office, or any other component of the University physical plant or property;

I. Use, possession, distribution, transfer or sale of illegal narcotics, hallucinogenic agents or abusive drugs anywhere on University property;

J. Construction of or actual possession of firearms or other inherently dangerous weapons or explosive materials, including fireworks;

K. Violation of any criminal statutes of the United States or the Commonwealth of Pennsylvania, or ordinances of the City of Philadelphia, which occurs on University property or which directly affects the University community;

L. Resisting Campus Security Guards acting in the proper performance of their duties on University property;

M. Failing to repay, by agreed deadlines, monies borrowed from official student loan funds;

N. Failure by a resident student to abide by the University Residence Hall Contract and any other rules and regulations of the University applicable to resident students;

O. Failing, after a warning, to wear clothing or foot covering while attending classes or utilizing any University facility;

P. Smoking on campus property, except in designated areas.

Q. Consuming food or beverages in areas designated "No Food or Beverages";

R. Unauthorized consumption, possession, distribution, transfer or sale of alcoholic beverages anywhere on University property;

S. Failing to comply with the directions or instructions of University officials, relating the provisions of this Code or other regulations which the University may adopt; and

T. Soliciting or assisting another student to do any act which could subject him to discipline for violation of University standards or regulations.

X. Disciplinary Actions

The University may impose discipline on a student for a violation of any University standard according to the procedures set forth in Part Two of this Code. The penalties for a violation are set forth below. One or more of the listed penalties may be imposed at the discretion of the University. The maximum penalty is dismissal from the University.

A. Warning: A notice to the student orally or in writing, that continuation or repetition of conduct found to be a violation may be cause for additional disciplinary action. A copy of a written warning is retained by the Office of the Dean of Students until the student leaves the University; it does not become a part of the student's file.

B. Censure: A written reprimand which states that more severe disciplinary measures will be imposed for a subsequent violation of University standard or regulation within a stated period of time. A censure becomes part of the student's file for the period of enrollment plus one year.

C. Fine: A money penalty, intended as a deterrent, to cover the costs of replacing physical property of the University damaged or stolen by the student. The payment of any fine by a student shall in no way limit the right of the University to seek complete restitution through civil proceedings.

D. Other: The assignment of appropriate task for the purpose of resitution and/or exclusion from participation in privileged or extracurricular activities for a period not to exceed one year.

E. Disciplinary Probation: Disciplinary probation is an official written notice to a student that violations of University regulations or policies, or patterns of behavior contrary to University standards or expectations, will not be tolerated. Repeated offenses will result in more severe action, including possible suspension or expulsion from the University. Disciplinary Probation lasts for a stated period of time and a copy of the probation notice is maintained in a disciplinary file in the Office of the Dean of Students until a student leaves the University.

F. Suspension: Suspension is the termination of student status and separation from the University until a specified date. Suspension means the loss of all rights and privileges normally accompanying student status. Suspension is imposed in instances of serious misconduct. Upon termination of the period of suspension, the student shall be considered for readmission in compliance with academic standards then in effect, provided the student is academically eligible for re-admission. Suspension is recorded in a disciplinary file in the Office of the Dean of Students.

G. Expulsion: Expulsion is a permanent termination of student status and permanent separation from the University. Expulsion is imposed in instances of the most serious misconduct or in instances of continued serious misconduct usually following the imposition of probation or suspension. Expulsion is recorded as dismissal from the University on the transcript. Expulsion is recorded in a disciplinary file in the Office of the Dean of Students.

Part Two – The Hearing Process

I. Initiation of Disciplinary Proceedings

A. Charges of a violation of the Code may be filed against a student, student group or student organization by any member of the University community. When a complaint is filed against a student organization, the appropriate officers shall act as representatives in the disciplinary proceedings.

B. The charges shall be filed in writing with the Office of the Dean of Students. Upon such filing, the Office of the Dean of Students shall notify the student of the charges and of the procedures to be followed.

C. The office of the Dean of Students shall make a preliminary investigation of all charges. If the Dean determines that there is no substance to the charges, they will be dropped. The person charged and the complainant will be so informed.

D. If the Dean's preliminary investigation indicates that the charges warrant only a warning, the Dean of Students or his designee shall meet with the student to discuss the charges and issue a warning. The issuance of such warning shall terminate the complaint procedure.

E. If the Dean's preliminary investigation indicates sufficient evidence to warrant penalties beyond a warning, the Dean of Students or his designee shall prepare and serve on the student a written complaint setting forth the nature, time and place of the violation.

F. Service of the complaint shall be in person or by certified mail, return receipt requested, on the student, with date, time, and place of hearing set out.

G. The student shall have the right to file countercharges against the party who fired the charges against him/her.

H. If more than one charge arises from the same incident, all such charges shall be heard at the same time.

I. The student shall be given the opportunity of defending his/her conduct before the Campus Standards Committee within two academic weeks of receipt of the complaint OR of having the charge resolved by the Dean of Students in an administrative hearing within one academic week of receipt of the complaint, unless the Dean determines that the complaint must be handled by the Campus Standards Committee.

II. Administrative Hearings

A. If a student wishes to acknowledge that he/she has violated a standard or regulation as charged and waives his/her right to a formal hearing before the Campus Standards Committee, he/she may sign a waiver to that effect. Upon the presentation of this waiver to the Dean of Students, he/she or his/her designee shall determine the appropriate disciplinary action and impose it.

B. If a student wishes to deny that he/she has violated a standard or regulation as charged, but waives his/her right to a formal hearing before the Campus Standards Committee, he/she may sign a written waiver to that effect. Upon presentation of this waiver to the Dean of Students, he/she or his/her designee shall hear the evidence by and against the student.

C. At the hearing, the student shall have the right:

1. to be present;
2. to be informed of the evidence against him/her;
3. to present evidence on his/her behalf;
4. to have adequate opportunity to respond to the evidence; and
5. to have the assistance of an advisor of his/her choice who is a member of the University community.

Note: The University and the student both may retain an attorney at his/her own expense and have that attorney present provided that neither attorney assumes an active role in the hearing itself.

D. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student warrants only a warning, the warning will be given by the Dean and the matter shall be deemed closed.

E. If, after the administrative hearing, the Dean of Students or his/her designee determines that the violation warrants censure, probation, suspension, the levying of a fine, or other discipline, such discipline shall be applied, and the student shall be informed in writing of such discipline.

F. If, after the administrative hearing, the Dean of Students or his/her designee determines that the student has not violated a standard or regulation, he/she will inform the student and the complainant, and the matter shall be deemed closed.

III. The Campus Standards Committee

A. Power: The power to review complaints or charges against students, student groups or student organizations by a member of the University community is vested primarily in the Campus Standards Committee. This committee serves as a recommending body to the Dean of Students.

B. Membership: The Campus Standards Committee shall be composed of eight members:

1. four students designated by the Dean of Students from a list of nominees submitted by the Student Affairs Committee;
2. two administrative staff designated by the Dean of Students from a list of nominees submitted by the Student Affairs Committee; and
3. two faculty members designated by the Dean of Students.

C. Chairperson: The Chairperson shall be chosen by the Dean of Students. The Chairperson shall serve as an ex-officio member, voting only in the event of a tie.

D. Jurisdiction:

1. The Campus Standards Committee shall be the principal body to hear charges of student misconduct or noncompliance with the Code.
2. The Campus Standards Committee shall have the authority to prescribe supplementary rules of procedure consistent with requirements contained herein.
3. The Campus Standards Committee shall have the authority to develop and recommend to the Dean of Students appropriate policies, statements and revisions to the Code and to any other official University document that pertains to student welfare.

E. Hearings:

1. An action before the Campus Standards Committee shall commence by notification from the Office of the Dean of Students to the Chairperson of the Committee.
2. In order to conduct a hearing, there must be a quorum, which consists of 50% of the membership of the Committee. Majority, as used in this Code, means a majority of a quorum.
3. If, after proper notice of the complaint and the date, time, and place of hearing, the charged student fails to appear, and the majority of the Campus Standards Committee is satisfied

that the student had adequate notice and no valid excuse for his/her nonappearance, the Committee may then hold the hearing without the student.

4. The student charged may be assisted or represented during the proceedings by an advisor of his/her choice from within the University community.

5. Prior to each hearing, any member of the Committee who has a particular bias, ethical conflict, or personal relationship with or animosity against the charged student or complainant which he/she believes would prevent him/her from rendering an objective recommendation shall excuse him/herself from participating in that hearing.

6. The hearing shall be conducted in a manner to do substantial justice and shall not be unduly restricted by legal rules of procedure or evidence. The Chairperson shall take notes of the evidence and testimony presented.

7. Only Committee members, the charged students, their advisors, complainants and witnesses, if any, and the Dean of Students, shall be allowed to attend the hearing.

8. If two or more are charged within the same complaint, individual hearings shall be permitted when requested by any of them.

9. The Chairperson shall open the hearing by stating the charges and the procedures to be followed.

10. The Chairperson shall ask the student whether or not he/she has violated each standard or regulation charged.

11. The complainant shall present his/her evidence first, including any witnesses he/she may have.

12. The charged student shall then present his/her evidence, including witnesses, if any.

13. Witnesses shall not be sworn. Any witness may be questioned by any party to the action and by any member of the Committee.

14. The complainant and the charged student (or his/her advisor, if desired) may offer summations.

F. Committee Deliberations and Recommendations:

1. At the completion of the testimony, the members of the Committee shall retire to another room or clear the hearing room in order to deliberate.

2. No evidence other than that received at the hearing and that contained in the student's file shall be considered by the Committee.

3. Confidentiality shall be maintained by all participants. Cases shall be discussed only while the Committee is in session.

4. Recommendations in all cases shall be determined by a simple majority vote.

5. Within three academic days after the conclusion of the hearing, the Committee shall prepare in writing findings of fact and conclusions as to the validity of the charges, and a recommendation for appropriate action, and transmit that information to the Dean of Students.

6. Within that same time, the Committee shall notify the charged student by letter delivered in person or by certified mail, of the Committee's recommended action to the Dean of Students.

7. Within three academic days of receipt of the Committee's recommendation, the Dean of Students shall notify the charged student by letter, delivered in person or by certified

mail, 1) whether he/she accepts the Committee's recommendation and the discipline recommended, if any and 2) if the student is found guilty of the charges, the discipline, if any, that will be imposed by the Dean of Students. The Dean shall also inform the Committee of his decision.

8. A copy of the Committee's written findings and conclusion of the Dean's decision shall be placed in the student's file, and shall remain there for the period of the student's enrollment plus one year.

G. Appeal:

1. The student shall have the right to appeal the decision of the Campus Standards Committee and the discipline imposed by the Dean of Students or his/her designee, to the Office of the President within ten calendar days of the receipt of notice of the imposition of discipline by the Dean of Students of his/her designee.

2. The appeal shall be in writing and shall be a reasonable expression of the student's desire to appeal the decision.

3. Upon receipt of such notice of appeal, the President shall advise the Campus Standards Committee and the Dean of Students or his designee that such an appeal has been filed. The Committee and The Dean shall then make the record of the proceedings available to the President.

4. In his discretion, the President may give the student an opportunity to present additional information and his/her reasons for appeal, and may request additional information from the Dean of Students or his designee.

5. Upon consideration of the record and any additional information requested, the President shall make a final decision and instruct the Dean of Students to impose appropriate discipline, if any.

6. The decision of the President is final. No further appeals may be taken.

H. Administrative Suspension:

1. If a charge has been filed against a student, the status of the charged student within the University shall not be altered prior to a hearing and action by the Dean unless 1) the continued presence of the student on the University campus shall be found by the Dean of Students in his judgment to constitute a serious threat to the student or the community; or 2) the off-campus conduct of the student is deemed by the Dean of Students to be deleterious to the student's welfare or to that of the University community.

2. Where the Dean of Students concludes that either of such situations exist, he/she may, in his discretion, place the student on probation or suspension pending final disposition of the charges against him/her.

3. The administrative suspension and probation recognized in this Section are in addition to the University's right to impose emergency withdrawal on a student, pursuant to the University's Policy on Emergency Withdrawal (copies available in the Office of the Dean of Students). The Dean of Students shall have the sole discretion to determine whether to substitute the procedures of emergency withdrawal for the procedures of this Code for student misconduct.

University Libraries

Stephen Bloom

Director of University Libraries

Greenfield Library, 1st floor Anderson Hall

215-875-1013

The University Libraries are central to the educational mission of the University, enabling and enriching every student's professional preparation and general education. Through the services the Library staff provides, and through the materials it collects or to which it provides access, the University Libraries seek to enhance teaching and improve learning, and to educate students in the arts to be successful and productive users of information.

The Libraries of the University of the Arts include the following three campus locations:

The Albert M. Greenfield Library, on the first floor and lower level of Anderson Hall (333 South Broad Street), is one of the finest art and design school libraries in the country. For most areas of interest, it is the main library for the campus, containing materials in many formats related to art and design, dance, theater, film and TV, liberal arts, and other general subjects. The Greenfield Library also houses the Libraries' administrative offices and technical services operation, as well as the Libraries' Picture Resource File, University Archives and the Libraries' Special Collections, with particular strengths in book arts and textiles.

The Music Library, on the third floor of the Merriam Theater Building (250 South Broad Street), is a specialized library serving academic programs and interests in music. Its holdings and services are also useful for students and faculty studying or needing information about dance, musical theater, and other areas related to music. The Music Library contains a listening facility for recorded sound in addition to general reading areas and specialized computer-workstations.

The Slide Collection, in Anderson Hall, adjacent to the lower level of the Greenfield Library, houses a large collection of 35mm slides relating to subjects of interest to all University visual and performing arts programs. Light tables and slide carousels may be used for viewing the Library's and one's own slides.

The total holdings of the Libraries are more than 90,000 books and bound periodicals, 14,000 music scores, 110,000 mounted and encapsulated pictures, 160,000 slides, and 16,000 items of recorded music in lp and cd formats. The library also has a growing collection of audiovisual materials in videocassette, videodisc, and multimedia formats. Listening and viewing facilities, CD-ROM indexes, multimedia computer workstations, and Internet/World Wide Web access are available in addition to general reading facilities.

Information about the Libraries' collections is available through an on-line computer catalog that is accessible from terminals in the Greenfield and Music Libraries or by dialing into the system from outside the library with a computer and modem. Information can be searched by author, title, keyword, subject, and call number. Once a record is found, information including its shelf location and whether or not it is available for circulation is displayed. Traditional card catalogs are also maintained for some specialized collections which have not yet been added to the automated system. Other computerized reference tools are also available, including electronic multimedia encyclopedias. CD-ROM periodical indexes have been enhanced with information about Library holdings.

Reference assistance and course reserves are available at every University Library location. The Libraries also provide a wide range of other information services such as interlibrary loan, class instruction in research techniques and library use, and advanced electronic research capabilities including discounted on-line database searching for students and Internet access. The Library maintains reciprocal use arrangements with other nearby academic libraries.

Albert M. Greenfield Library

215-875-1111

Music Library

215-875-2248

Slide Collection

215-875-1006

Academic Computing

Ken Kramar

Supervisor of Academic Computing Labs
Mezzanine of Anderson Hall
215-875-1094

The department of Academic Computing is dedicated to the support and integration of appropriate digital technology within the University's academic programs. The department maintains nine separate computer labs equipped with industry standard software located throughout the campus. In addition to two word processing labs and five high-end graphics labs using enhanced Power Macintosh's, the University hosts a New Media Center comprised of two dual-platform digital laboratories that enable the integration of animation, graphics, text, music and sound. The University is proud to be a member of the New Media Centers, a group of the nation's leading academic institutions and technology corporations dedicated to the advancement of technology in education.

Open access to the computer labs is available daily to facilitate individual exploration and to ensure adequate time outside of class for independent work. Students are not required to bring personal computers, but may find it beneficial to have their own depending on their major, individual schedule and needs. Students interested in purchasing their own computers are welcome to contact the Academic Computing office for advice on hardware and software selection and information on the educational discounts available. The University does not accept responsibility for the installation, maintenance, repair or security of student owned computers.

Continuing Education Programs

Bobbie Lippman

Director
Second Floor, Dorrance Hamilton Hall
215-875-3350

The Center for Continuing Studies at The University of the Arts is dedicated to providing a program of diverse educational opportunities. Classes are offered for credit and noncredit in various formats to accommodate the needs and schedules of our students. Courses in fine arts, crafts, computers, creative writing, and music industry are available in the fall, spring and summer. Selected courses from the degree program are made available on a non-matriculated basis through Continuing Studies. In addition, there are summer programs for pre-college and post-college populations. Saturday programs are offered for young artists from grades 1-12 during the academic year.

The Professional Institute for Educators (formerly the New Studies Center) was launched in 1973 to serve the educational and cultural needs of professionals in the field of education. A full program of non-matriculated credit courses are offered for teachers interested in continuing their education. Most classes meet on weekends. There is also a unique Travel/Study program designed to provide educational travel seminars.

The Dance Extension program offers noncredit courses for teens and adults from beginning through advanced levels. The program offers a wide variety of courses, taught by highly qualified instructors.

Catalogs are available for all programs offered. Please refer to them for specific listings and registration procedures. Please note that the degree programs at the University have specific course and curriculum requirements. Courses taken for credit in the Continuing Studies programs are rarely accepted by the degree programs and will be evaluated at the time of admission to determine, which, if any, may be accepted. For additional information, please contact:

Continuing Education
215-875-3350

Professional Institute for Educators
215-875-3360

Saturday School and
Pre-College Summer Programs
215-875-3355

Dance Extension
215-875-2269

Undergraduate Degree Requirements

Understanding the degree requirements is crucial to the smooth progression to graduation. Students are encouraged to consult with their academic advisors regularly to ensure that they are making appropriate progress toward their degree and to consult their academic deans' office and the Office of the Registrar for assistance and clarification of degree requirements. An overview of the degree requirements for the baccalaureate follows. Refer to the section of the catalog that describes the major programs and to the Division of Liberal Arts section for specific course requirements. Students should keep in close contact with their academic advisors regarding official departmental and major specific requirements.

Freshman Common Core (12 credits)

First Year Writing
Introduction to Modernism

All students at The University of the Arts must take First Year Writing and Introduction to Modernism.

Freshmen typically take two semesters of First Year Writing (HU 110 A, HU 110 B). Based on transcripts, SAT score, TSWE score on the verbal text of TOEFL (Test of English as a Foreign Language), and initial essay assignments, students may be placed in HU 008 (ESL) or HU 009. These courses do not satisfy the First Year Writing requirements. Students who successfully complete HU 008 or HU 009 will then take HU 110 A, or may in some cases be assigned to HU 109 B, First Year Writing, which counts toward the degree and substitutes for HU 110 A.

In addition, freshmen take two semesters of Introduction to Modernism (HU 103 A & B). Students in HU 008 (English as a Foreign Language) and HU 009 begin the Introduction to Modernism sequence in the second semester of their studies at the University.

Satisfactory completion of the First Year Writing sequence is required prior to registration for upper-level liberal arts courses. In addition, failure to complete this sequence may prevent the student from proceeding in his or her major studio coursework.

University Writing Standards

The faculty of the University have established a standard of professionalism for all formal papers written for liberal arts and studio courses.

1. Citations of any text used in the writing must be documented as appropriate. The MLA and APA styles, as detailed in Diane Hacker's *A Writer's Reference*, are taught in First-Year Writing HU 110A/B. Lack of knowledge of citation procedures will not be an acceptable explanation for plagiarism.

2. Papers must be free of consistent patterns of error in punctuation and grammar and must be spell-checked and proofread.

3. Papers must be word-processed and printed with appropriate margins. In addition, papers must be conceptually and visually divided into paragraphs as appropriate.

Discipline History (9 credits)

Discipline history acquaints students with the historical framework of their respective majors. These courses provide a historical foundation and are where professional training and liberal arts education intersect. The specific courses of this requirement vary by college and program.

Liberal Arts Distribution (21 credits)

The liberal arts distribution requirement ensures that students have an opportunity to explore the literature, philosophy, institutions, and art of their own and other cultures. Acquaintance with the humanities, social sciences, and sciences is essential for any educated person in understanding the world, and provides a knowledge base for informing the creative endeavors of the artist. Students may choose from a range of courses in each of the required areas of study and must complete at least 12 credits at the 300 or 400 level. The specific distribution requirements are outlined in the following section, beginning on page 42.

Major (varies by program)

Major requirements have been carefully designed by the faculty to provide the student a professional education in his or her chosen field of study. Refer to the appropriate section of the catalog for specific major and departmental requirements.

Electives (9)

Free electives play an important role in the University's mission of providing a "dynamic milieu for creative exploration, innovation and intellectual investigation, extending the practice and understanding of the arts and the arts professions." They give the student the opportunity to explore subjects beyond those required for the major and encourage educational autonomy on the student's part.

"Elective" is defined as any course, studio or liberal arts, which is neither a requirement for the student's major nor a requirement for the University's liberal arts core. "Electives" are courses which a student can choose freely without restriction. While advisors may make recommendations regarding electives, the final choice for elective courses must rest with the student. Obviously, prerequisites and corequisites apply to any course that a student may elect to take.

Requirements for the Baccalaureate Degree

1. Satisfactory completion of all course requirements and total number of credits required in the student's curriculum.

2. Meeting the minimum residency requirements of four semesters in residence, a minimum of 48 UA credits, and completion of the final semester on campus.

3. A cumulative grade point average of 2.0 earned in courses taken at The University of the Arts.

4. Successful completion of the major, including any and all requirements unique to the major department.

5. Petition for Graduation submitted to the Office of the Registrar.

Requirements for graduation must be approved by the Dean of the College.

Division of Liberal Arts

Robert Ackerman
Director
215-875-1077

In addition to the major requirements for earning a bachelor's degree at The University of the Arts, all undergraduate students are required to complete approximately one third of their studies in the liberal arts, reflecting the University's conviction that the liberal arts are essential for the education of artists, designers, and performers. The aims of the division are to develop students' powers of critical thinking and their understanding of the history and criticism of the creative arts, to introduce them to philosophic and scientific modes of thought, and to the study of human cultures and societies—in sum, to refine students' perceptions of both their inner world and the outer world and to help make them both intellectually responsible and creative. The Liberal Arts Division represents a common ground in the curriculum where students from all the colleges meet. It thus offers a unique forum for artistic and academic exchanges.

Students are expected to meet with their advisors regularly and are responsible for knowing and fulfilling their liberal arts requirements.

Transfer Requirements

The University of the Arts will accept transfer credit for Liberal Arts courses completed elsewhere, after review, provided that the course work completed is determined to be equivalent to University of the Arts offerings, is from an accredited college or university, and a grade of "C" or better is earned. Students are required to present official transcripts of courses taken at other institutions as well as course bulletins in order for evaluation of transfer credits to take place. Contact the Office of the Registrar for further information.

Once they have matriculated, students in PCAD and CMAC may transfer up to 15 credits in the Liberal Arts provided they have not already transferred that many or more at the time of matriculation; students in PCPA may transfer up to 9 credits. Students who wish to take Liberal Arts credits at other colleges must secure prior written approval from the Director of the Division of Liberal Arts. Such courses may not duplicate courses already taken for credit at The University of the Arts.

Credit-Hour Ratio

Liberal arts credit is earned at the ratio of one credit per class contact hour.

Liberal Arts Requirements for Students Matriculated Prior to Fall 1996

Studies in the liberal arts are divided into four categories: Language and Literature, History and Social Studies, Art History, and Philosophy and Science. Students must satisfy the credit total for each college as indicated below. In addition to the required and elected liberal arts courses, students will also be taking discipline history courses in their majors.

Please note that liberal arts requirements are slightly different for students who matriculated prior to Fall 1993. Please contact the Office of the Registrar if you have questions about liberal arts requirements.

All students:

HU 110 A/B	First Year Writing	6 credits
HU 103 A/B	Introduction to Modernism	6 credits

PCAD:

HU 151	Language of Art History or	
HU 140 A	Art History Survey I	3 credits
Art History		6 credits
History and Social Studies		6 credits
Language and Literature		6 credits
Philosophy and Science		6 credits
Liberal Arts Electives		3 credits
<i>12 credits at the 300/400 level</i>		

PCPA:

100/200 level or above	9 credits
300/400 level or above	12 credits
Discipline History	6 credits

New Liberal Arts Requirements for Entering Freshman Fall 1996

The faculty recently approved new curricular requirements for the liberal arts core. These new requirements apply to all students who enter the University as freshman in the fall of 1996 and thereafter. Beginning in the fall of 1997, the course offerings of the Division of Liberal Arts will be reorganized to reflect the revised curriculum and categories of study.

Common Core		12 credits
HU 110 A/B	First-Year Writing	6 credits
HU 103 A/B	Modernism	6 credits

Discipline History		9 credits
---------------------------	--	------------------

Majors in:

Dance	DA 211 A/B; DA 117
Music	MU 301 A/B; MU 401 B
Acting	TH 311 A/B; TH 213
Musical Theater	TH 312 A/B; TH 213

Animation	HU 140 A/B; WM 251
Film	HU 140 A/B; WM 251
Photography	HU 140 A/B; HU 255
All other PCAD Majors	HU 140 A/B; Art History elective

Writing	HU 320 A/B; Drama course
Multimedia	MM 271; six credits from: HU 140 A/B, DA 117, DA 211 A/B, TH 311 A/B, WM 251, WM 252

Liberal Arts Distribution	21 credits
Social and Behavioral Sciences	6 credits
Natural Science and Mathematics	3 credits
Literature	3 credits
Humanities	3 credits
Liberal Arts Electives	6 credits

At least four (12 credits) of the courses taken to satisfy the liberal arts distribution requirement must be at the 300 or 400 level.

All students will be required to take at least one multicultural course within the liberal arts distribution where the study is largely or entirely devoted to non-Western cultures.

Liberal Arts Distribution Requirements

This grid shows how liberal arts courses may be used to satisfy the liberal arts distribution requirement, depending upon year of matriculation.

Key:	L&L = Language & Literature	LIT = Literature
	AH = Art History Electives	AH = Art History
	H/SS = History/Social Studies	SS = Social Science
	P/Sci = Philosophy/Science	SCI/M = Science/Math
	HU Elec = Humanities Elective	HU = Humanities
		DH = Discipline History

		Pre-Fall 1996 PCAD Distribution	Distribution for Students Matriculating Fall 1996 and after
HU 130 A	French I	L&L	HU
HU 130 B	French I	L&L	HU
HU 131 A	German I	L&L	HU
HU 131 B	German I	L&L	HU
HU 132 A	Italian I	L&L	HU
HU 132 B	Italian I	L&L	HU
HU 140 A	Art History Survey I	required	HU (DH/all PCAD majors)
HU 140 B	Art History Survey II	HU elective	HU (DH/all PCAD majors)
HU 162	Individual & Society	H/SS	SS
HU 181 A	Child & Adolescent Psychology	P/SCI	SS
HU 181 B	Adult Psychology	P/SCI	SS
HU 201	Lyric Poetry	L&L	LIT
HU 210 A	19th C. American Writers	L&L	LIT
HU 210 B	20th C. American Writers	L&L	LIT
HU 211	Women Writers	L&L	LIT
HU 212	Introduction to Mythology	L&L	LIT
HU 213	World Drama	L&L	LIT
HU 216	The Short Story	L&L	LIT
HU 217	African American Literature	L&L	LIT
HU 218	Super Heroes	L&L	LIT
HU 219	Children's Literature	L&L	LIT
HU 221	Forms of Autobiography	L&L	LIT
HU 230 A	French II	L&L	HU
HU 230 B	French II	L&L	HU
HU 232 A	Italian II	L&L	HU
HU 232 B	Italian II	L&L	HU
HU 240	Ancient Art	AH	AH/HU
HU 241	Medieval Art	AH	AH/HU
HU 242 A	Northern Renaissance Art	AH	AH/HU
HU 242 B	Italian Renaissance Art	AH	AH/HU
HU 243	Baroque Art	AH	AH/HU
HU 244	Mythology in Oriental Art	AH	AH/HU

Pre-Fall 1996 PCAD Distribution			Distribution for Students Matriculating Fall 1996 and after	Pre-Fall 1996 PCAD Distribution			Distribution for Students Matriculating Fall 1996 and after
HU 245 A	History of Western Arch I	AH	AH/HU	HU 320 A	Masterpieces-West. Tradition I	L&L	LIT (DH/WMP majors)
HU 245 B	History of Western Arch II	AH	AH/HU	HU 320 B	Masterpieces-West. Tradition II	L&L	LIT (DH/WMP majors)
HU 246	19th Century Art	AH	AH/HU				
HU 248 A	Film History	AH	(= WM 251)				
HU 248 B	Issues in National Cinema	AH	(= WM 252)				
HU 250	History of Sculpture	AH	AH/HU	HU 322	Scriptwriting	L&L	HU
HU 251	History of Design	AH	AH/HU	HU 323	Arts Criticism	L&L	HU
HU 253	History of Crafts	AH	AH/HU	HU 325	Fiction Writing	L&L	HU
HU 255	History of Photography	AH	AH/HU	HU 326	Contemporary Arts	L&L	LIT
			(DH/Photo majors)	HU 342	Arts of China	AH	AH/HU
				HU 343	Art of Venice	AH	AH/HU
HU 255 A	History of 19th C. Photography	AH	—	HU 344	Avant Garde Cinema	AH	AH/HU
HU 255 B	History of 20th C. Photography	AH	—	HU 345	Modern Architecture	AH	AH/HU
HU 259	Listening To Music	AH	AH/HU	HU 346	Folk Art & Architecture	AH	AH/HU
HU 260 A	Human Origins I	H/SS	SS	HU 347	Arts of Africa	AH	AH/HU
HU 260 B	Human Origins II	H/SS	SS	HU 348	American Art to 1945	AH	AH/HU
HU 262 A	History of China	H/SS	SS	HU 349	American Film Genres	AH	AH/HU
HU 262 B	History of Japan	H/SS	SS	HU 351	Electronic Video	AH	AH/HU
HU 263	History-Italian Renaissance	H/SS	SS	HU 353 A	Impressionism	AH	AH/HU
HU 264	Modern American History	H/SS	SS	HU 353 B	Post Impressionism	AH	AH/HU
HU 266 A	History of Classical World	H/SS	SS	HU 354	Women Artists	AH	AH/HU
HU 266 B	History of Medieval Europe	H/SS	SS	HU 355	Dada and Surrealism	AH	AH/HU
HU 267	Intro to Cultural Anthropology	H/SS	SS				
HU 268	Introduction to the Bible	H/SS	SS	HU 357	Modern Art	AH	AH/HU
HU 270	Introduction to Aesthetics	P/SCI	HU	HU 359	Politics and the Media	AH	SS
HU 274	Introduction to Philosophy	P/SCI	HU	HU 360 A	Renaissance and Reformation	H/SS	SS
HU 282 A	Fundamentals of College Math	P/SCI	SCI/M	HU 360 B	Age of Enlightenment	H/SS	SS
HU 282 B	Calculus	P/SCI	SCI/M	HU 362 A	American Civilization I	H/SS	SS
HU 285 A	Life Sciences	P/SCI	SCI/M	HU 362 B	American Civilization II	H/SS	SS
HU 285 B	Physical Sciences	P/SCI	SCI/M				
HU 293	Dance & Expressive Culture	HU elective	HU	HU 363	Modern Culture	H/SS	SS
HU 310	The Stories of Chekhov	L&L	LIT	HU 364	Sociology of Art	H/SS	SS
HU 311	Greek Drama	L&L	LIT	HU 365 A	Hist. & Culture-Latin Amer. I	H/SS	SS
HU 313	Poetry Writing Workshop	L&L	HU	HU 365 B	Hist. & Culture-Latin Amer. II	H/SS	SS
HU 314	Literature & Film	L&L	LIT	HU 366	The City	H/SS	SS
HU 315 A	Modern Drama	L&L	LIT	HU 367	Eastern Religions	H/SS	SS
HU 315 B	Contemporary Drama	L&L	LIT	HU 368	Sociology of Politics	H/SS	SS
HU 316	American Playwrights	L&L	LIT				
HU 317 A	Romanticism	L&L	LIT				
HU 317 B	William Blake	L&L	LIT				
HU 318	Literature of the Roman Empire	L&L	LIT				

Pre-Fall 1996 PCAD Distribution			Distribution for Students Matriculating Fall 1996 and after	Pre-Fall 1996 PCAD Distribution			Distribution for Students Matriculating Fall 1996 and after
HU 369	Cultural Ecology	H/SS	SS	HU 478	Aesthetics Seminar	P/SCI	HU
HU 370	Greek Philosophy	P/SCI	HU	HU 480	Psychology of Creativity	P/SCI	SS
HU 372	Continental Philo & Existentialism	P/SCI	HU	HU 481 A	Physics	P/SCI	SCI/M
HU 373	Ethics	P/SCI	HU	HU 481 B	Physics	P/SCI	SCI/M
HU 374	Personality & Creativity	P/SCI	SS	HU 483	Theories of Personality	P/SCI	SS
HU 382	Social Psychology	P/SCI	SS				
HU 383	Personality & Adjustment	P/SCI	SS	HU 492	Vienna and Berlin	HU Elective	HU
HU 384	Abnormal Psychology	P/SCI	SS	HU 493	Don Juan and Faust	HU Elective	HU
HU 385	Concepts of Modern Physics	P/SCI	SCI/M	HU 495	Dante in the Modern World	HU Elective	LIT
HU 388	Perception	P/SCI	SCI/M	HU 497	Women and Sex Roles	HU Elective	LIT
HU 390	Mass Media	HU elective	SS				
HU 392	American Musical Theater	HU elective	HU	DA 117	Survey of Music	—	HU (DH/Dance majors)
				DA 211 A	Dance History I	—	HU (DH/Dance majors)
HU 393	African-American Culture	HU elective	SS	DA 211 B	Dance History II	—	HU (DH/Dance majors)
HU 411 A	Renaissance Literature	L&L	LIT	MU 301 A	Music History I	—	HU (DH/Dance majors)
HU 411 B	Shakespeare	L&L	LIT	MU 301 B	Music History II	—	HU (DH/Dance majors)
HU 412	Detective Film and Fiction	L&L	LIT				
				MU 306	History of Rock Music	HU elective	HU
HU 413	Lit & Film: From Text to Screen	L&L	LIT	MU 401 A	Jazz History	—	HU
HU 414 A	Big Fat Famous Novel	L&L	LIT	MU 401 B	American Music History	—	HU (DH/ Music majors)
HU 414 B	European Novel	L&L	LIT	MU 402	World Music	HU Elective	HU
HU 415 A	Modern Poetry	L&L	LIT				
HU 415 B	Contemporary Poetry	L&L	LIT	MU 411	Twentieth Century Music	HU Elective	HU
HU 416 A	Contemporary Novel	L&L	LIT	MU 417 A	Opera Literature	HU Elective	HU
				MU 417 B	Opera Literature	HU Elective	HU
HU 416 B	Contemporary American Fiction	L&L	LIT	MU 424	Wagner and the Ring Cycle	AH	HU
HU 417	Lytic	L&L	LIT				
HU 419	American Modernists	L&L	LIT	TH 213	Script Analysis	—	HU (DH/Acting & MusTh majors)
HU 420	Major Writers	L&L	LIT	TH 311 A	Theater History I	—	HU (DH/Acting majors)
HU 421	On the Nature of Poetry & Art	L&L	LIT	TH 311 B	Theater History II	—	HU (DH/Acting majors)
HU 422	Amer. Politics & Cult. 1945-75	L&L	LIT				
				TH 312 A	Musical Theater History I	—	HU (DH/MusTh majors)
HU 440	Wagner and the Ring Cycle	AH	HU	TH 312 B	Musical Theater History II	—	HU (DH/MusTh majors)
HU 442	Abstract Expressionism	AH	AH/HU				
HU 448 A	American Art Since 1945	AH	AH/HU	WM 251	Narrative Cinema I	—	HU (DH/Film & Anim Majors)
HU 448 B	European Art Since 1945	AH	AH/HU	WM 252	Narrative Cinema II	—	HU (DH/Film & Anim Majors)
HU 449	Diaghilev and the Ballet Russe	AH	AH/HU				
HU 450	Arts of India	AH	AH/HU				
HU 451	Arts of Islam	AH	AH/HU				
HU 452	Topics in Design	AH	AH/HU				
HU 453	Arts of Japan	AH	AH/HU				
HU 456	Major Artists	AH	AH/HU				
HU 462	American Social Values	H/SS	SS				
HU 463	Middle East Art and Culture	H/SS	SS				
HU 464	Holocaust	H/SS	SS				
HU 466	Comparative Religion I	H/SS	SS	Key: L&L	= Language & Literature	LIT	= Literature
HU 467	Comparative Religion II	H/SS	SS	AH	= Art History Electives	AH	= Art History
HU 474	Contemporary Philosophy	P/SCI	HU	H/SS	= History/Social Studies	SS	= Social Science
HU 475	Freud and Mahler	P/SCI	HU	P/Sci	= Philosophy/Science	SCI/M	= Science/Math
				HU Elec	= Humanities Elective	HU	= Humanities
						DH	= Discipline History

Liberal Arts Faculty

Robert Ackerman

Director

BA, College of the City of New York
MA, PhD, Columbia University

Juan Sebastian Agudelo

Senior Lecturer

BA, MA, Southern Illinois University

Joan Beaudoin

Senior Lecturer

BFA, Massachusetts College of Art

Ninotchka Bennahum

Senior Lecturer

BA, Swarthmore College
MA, PhD, New York University

Stephen Berg

Professor

BA, State University of Iowa

Yong Ming Cai

Adjunct Assistant Professor

BA, Shanghai University of Science
and Technology
PhD, University of Pennsylvania

Kent Christensen

Associate Professor

BA, Columbia University
MA, University of Connecticut

Karen Clark-Schock

Adjunct Assistant Professor

BA, Rosemont College
MCAT, Hahnemann University
PsyD, Immaculata College

Lawrence Curry

Associate Professor

BA, MA, University of Pennsylvania

Nancy Davenport

Professor

BA, MA, Bryn Mawr College
PhD, University of Pennsylvania

John F. DeWitt

Associate Professor

BA, Northeastern University
MA, PhD, University of Connecticut

Mary Ellen Didier

Senior Lecturer

BA, University of Wisconsin
MA, University of Chicago

Samuel Durso

Senior Lecturer

BA, MA, Temple University

Richard Farnum

Assistant Professor

AB, Princeton University
PhD, University of Pennsylvania

Martha Finney

Senior Lecturer

BA, Yale University
MEd, Tufts University
MArch, University of Pennsylvania

Gloria Fox

Senior Lecturer

BA, University of Delaware
MA, Hahnemann University

Constance Goodwin

Senior Lecturer

BFA, The University of the Arts
MEd, EdD, Temple University

Kevin Harris

Senior Lecturer

BA, Hampton Institute
MFA, University of Cincinnati

Ronald E. Hays

Senior Lecturer

BS, Northwest Missouri State University
MS, Hahnemann Medical College

Nancy Heller

Professor

AB, Middlebury College
MA, PhD, Rutgers University

Eugene Howard

Senior Lecturer

BA, Antioch University
MA, Norwich University

Anne Karmatz

Adjunct Associate Professor

BA, University of Pittsburgh
MS, University of Pennsylvania
MA, Villanova University

Ruqqaya Khan

Senior Lecturer

BA, Goucher College
MA, PhD, University of Pennsylvania

Frederique Krupa

Assistant Professor

BA, MA, Parsons School of Design

Sharon Lefevre

Senior Lecturer

BA, Princeton University
MA, MPhil, Columbia University

Gail Maxwell

Senior Lecturer

BA, University of Colorado
MA, University of Lancaster (UK)

Mary Martin

Adjunct Assistant Professor

BA, Macalester College
MA, Washington University

Bruce Metcalf

Senior Lecturer

BFA, Syracuse University
MFA, Temple University

Martha Nichols

Senior Lecturer

BA, Antioch College
MFA, Bard College
MA, Villanova University

Martin Novelli

Adjunct Professor

BS, St. Joseph's University
MA, Purdue University
PhD, JD, Temple University

Jeanne Nugent

Senior Lecturer

BFA, The University of the Arts

Camille A. Paglia

Professor

BA, Harpur College, SUNY Binghamton
MPhil, PhD, Yale University

Diane D. Perkins

Adjunct Assistant Professor

BA, MA, Temple University

Robin Rice
Senior Lecturer
BFA, Ohio Wesleyan University
MA, University of Missouri

Catherine Robert
Senior Lecturer
BA, Connecticut College for Women
MA, PhD, University of Pennsylvania

Gabriela Roepke
Senior Lecturer
BA, Catholic University of Chile

Donna Rondolone
Senior Lecturer
BA, Temple University
MA, PhD, University of Pennsylvania

Steven Saylor
Assistant Professor
AB, Franklin & Marshall College
MA, MFA, Temple University

Mikhail Sergeev
Senior Lecturer
BA, Moscow State University
MA, PhD, Temple University

Frank Smigiel
Senior Lecturer
BA, University of Pittsburgh
MA, PhD, University of Delaware

Patricia Stewart
Adjunct Assistant Professor
BA, University of Pennsylvania

Anita Tiambeng
Adjunct Assistant Professor
BA, Beaver College
MA, Temple University

Fabian Ulitsky
Associate Professor
BA, MEd, Temple University

Judith Vassallo
Adjunct Professor
BA, American International College
MA, University of Pennsylvania

Susan T. Viguers
Associate Professor
BA, Bryn Mawr College
MA, University of North Carolina
at Chapel Hill
PhD, Bryn Mawr College

Joanne E. Walsh
Senior Lecturer
BA, College of Mt. St. Vincent
MA, Marquette University

Stanley Ward
Adjunct Assistant Professor
BA, Duke University
MA, PhD, Harvard University

Faith Watson
Senior Lecturer
BA, MA, University of Pennsylvania

William Webster
Associate Professor
BM, Curtis Institute of Music
BA, University of Iowa
PhD, University of Pennsylvania

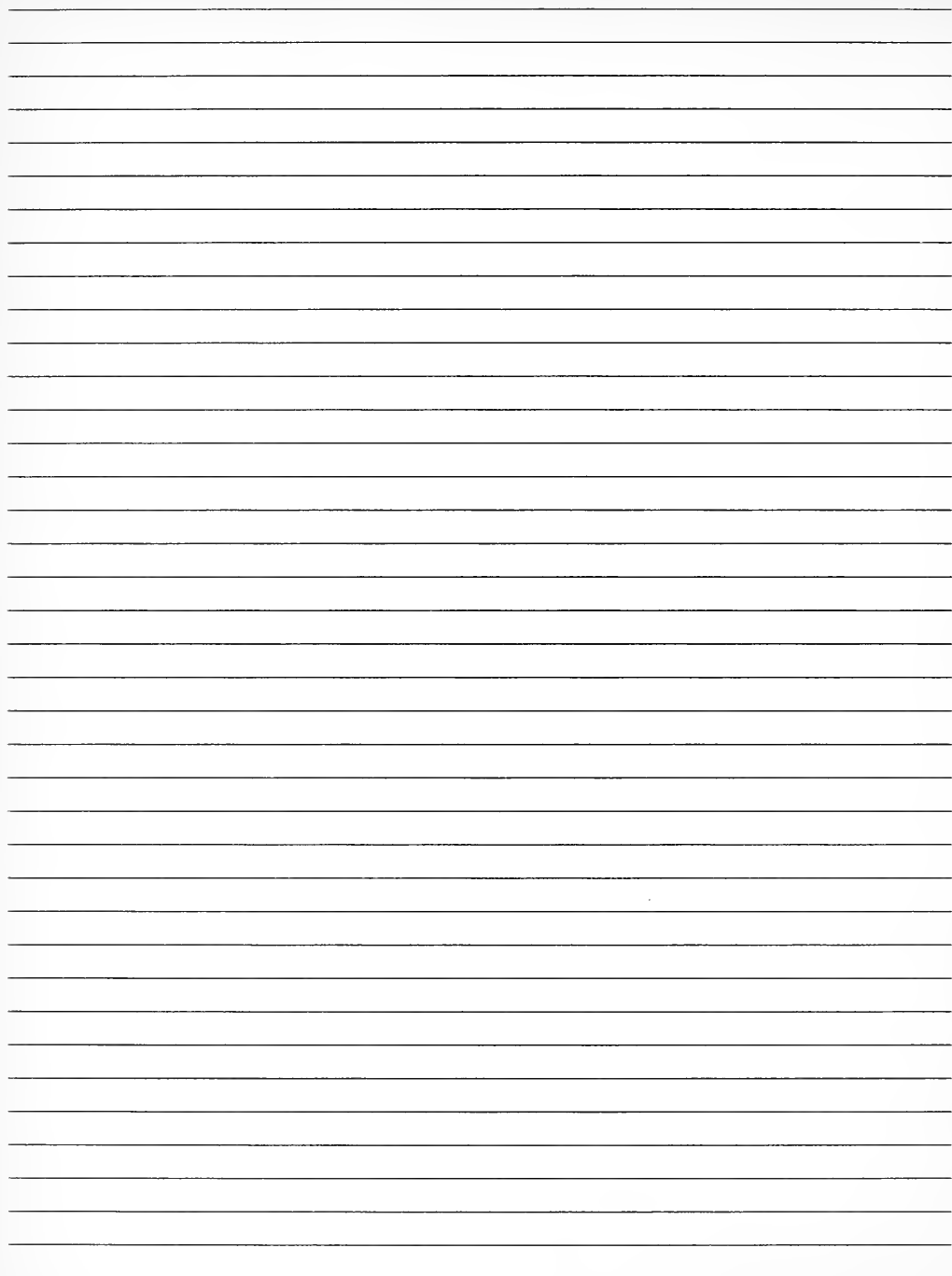
Carla Weinberg
Adjunct Associate Professor
Dottore in Lingue, University of Pisa

Burton Weiss
Adjunct Professor
BA, MA, PhD, Princeton University

Lily Yeh
Adjunct Professor
BA, National Taiwan University
MFA, University of Pennsylvania

Simone Zelitch
Senior Lecturer
BA, Wesleyan University
MFA, University of Michigan

Toby Silverman Zinman
Professor
BA, MA, PhD, Temple University





The
University
of the
Arts

Art and Design

Philadelphia College of Art and Design

Stephen Taranal, Dean
Carol Moore, Assistant Dean
215-875-1100

The Philadelphia College of Art and Design is a comprehensive visual arts college offering a full range of undergraduate and graduate programs in fine arts, crafts, design, and art and museum education. All programs are dedicated to: the development of the individual artistic spirit and vision within each student; the study of the historical and contemporary precedents which have shaped our culture; and the full range of analog and digital methods and processes that give form to the visual arts.

Digital Technology at the Philadelphia College of Art and Design

Advances in digital technologies have established the computer as an essential tool for creative work. Artists, designers and performers will increasingly be responsible for the development of new digital media. These advances are creating a wealth of job opportunities for individuals with creative talent that is unparalleled in the history of the arts.

Since 1981, The University of the Arts has been a leader in the field of computer-mediated art and design education in the north-east region. The University has carefully integrated new media technologies into traditional fields of study within art and design disciplines. Additionally, the Electronic Media department offers studio elective courses in computer concepts, digital multimedia, and electronic media production, at introductory, intermediate, and advanced levels for all students regardless of their major. UArts remains dedicated to continuing this leadership role of preparing students for career opportunities in traditional and electronic media.

Major Areas of Study

The college offers course work toward the BFA degree with major programs in Painting and Drawing, Printmaking/Book Arts, Photography, Film/Video, Animation, Sculpture, Graphic Design, Illustration, and Crafts (Ceramics, Fibers, Glass, Metals, and Wood); a BS degree in Industrial Design; an MA degree in Art Education and Museum Education; an MAT (Master of Art in Teaching) in Visual Arts; MFA's in Book Arts/Printmaking, Ceramics, Painting and Sculpture, and Museum Exhibition Planning and Design; an MID (Master of Industrial Design); a special concentration in Art Therapy, a pre-certification program in Art Education; and a post baccalaureate certificate program in crafts.

Class Size and Structure

Each department is unique, with its own curriculum and structure, but in every department classes are small and informal. Faculty advisors and the generous student/faculty ratio assure close individual attention and assistance throughout a course of study.

One of the important teaching modes in the college is the critique, or "crit," an evaluation of student work by the instructor with the participation of the class. Given informally to the class or individual as often as once a class, crits have proven to be an invaluable method for the development of critical thinking and self-awareness, which are major educational goals in our programs.

Credit-Hour Ratio

In general, credit is earned at the ratio of one credit for two class-contact hours in studio courses. Please refer to the course descriptions for specific information.

Exhibition Program

The Exhibition Program showcases major contemporary exhibitions that relate to the University's diverse academic programs. In recent years, The University of the Arts has presented exhibitions that feature professional developments and issues pertaining to the following areas: Architecture, Crafts, Graphic Design, Industrial Design, Papermaking, Painting and Drawing, Photography, Sculpture, and Book Arts.

Over the years, the Rosenwald-Wolf Gallery, the University's primary exhibition space, has presented high quality exhibitions, having attracted national and international artists to the campus. Additional exhibition space in Dorrance Hamilton Hall Galleries, the Great Hall Gallery, Wagman Hall Gallery, Drake Theater Gallery, and the recently created Window on Broad furnish exhibition opportunities for faculty, alumni, students of the University, and local artists.

Many smaller galleries are available, as well as departmental exhibition spaces. Nearly every academic department launches its own series of shows featuring the work of students, faculty, and outside artists. The Mednick Gallery in Media Arts, the Painting/Drawing Gallery, the Illustration Gallery, and the Ceramics/Sculpture Gallery all show work of emerging and established artists. Students gain experience in hanging shows, and there are student-run invitationals and juried exhibitions. Highlights of the year are the Annual Student Show, which is a featured Commencement event, the Annual Student Scholarship Exhibition, and senior student exhibits.

Special Facilities

Studios

Anderson Hall is a nine-story visual arts facility which houses a dramatic gallery, studios, classrooms, and a library designed with a feeling of openness. Through the combination of Anderson Hall and Dorrance Hamilton Hall, across the street, the University provides a wealth of modern studios, shops, labs, equipment, galleries, and libraries to support the making of art.

The variety of studios and equipment is extensive, ranging from woodworking and metal shops, printmaking and computerized typesetting shops, to fine arts, crafts, and design studios and photo and film labs. Four large kilns enhance ceramic-making capabilities and a forge has been built for sculpture. A large weaving shop is complete with dozens of looms and a dyeing room. A nineteenth-century carriage house was converted into a skylit figure-modeling studio for sculpture students.

Advanced Computing and Simulation Laboratory

A computer-based laboratory that provides advanced three-dimensional modeling and rendering capabilities, animation, video editing, and interactive simulation of virtual environments and products is operated by the graduate Industrial Design Program. Equipped with Silicon Graphics workstations, Macintosh AV computers, a Media 100 Video editing suite, and a fully instrumented driving simulator enabling real-time interaction with virtual worlds, the laboratory is server-supported and networked to include on-line access to the Internet and other services. The lab supports Alias modeling, rendering, and animation software: Coryphaeus scene generation software, Cumulus image database software, the Jack® anthropometric human figure modeler, Labview instrumentation software, and a wide variety of Macintosh applications. The research program is pioneering the creation of integrated systems to support design and its interactive assessment, developing tools for project management, text and image generation and archiving, concept modeling, interactive simulation, human factors and usability analysis, and other activities essential to design by multi-disciplined teams.

Media Arts Studios

The Media Arts Department (photography/film/video/animation) houses two Master Series Oxberry animation stands—those used by Disney and other professional firms to film animation drawings—which enable students to produce professional quality work.

Other Media Arts facilities include darkrooms and all the essential equipment for studio photography, a fully-equipped sound studio, animation drafting tables with 12-field light disks, five flatbed film editors, as well as video editing, splicers, synchronizers, and projectors.

Borowsky Center for Publication Arts

The Borowsky Center for Publication Arts is both a unique educational arm of the University and a printing facility that provides students, staff, faculty and visiting artists a resource to explore the creative potential inherent in the offset lithographic printing medium. The Center enables qualified users to experience the complete graphic arts process from initial conceptualization through production, while maintaining the highest printing standards. The Center is equipped with state of the art equipment, including a Heidelberg Korsch 19" x 25" offset press, a Dos flatbed horizontal camera, a darkroom for shooting and developing negatives, and platemaking and stripping facilities. Staffed with two master printers and student assistants, the Borowsky Center produces a wide variety of printed material including posters, catalogs, brochures, announcements, and limited edition prints. The Center's Fact Sheet, which includes all procedures for project submittal, is available in the PCAD Dean's office.

Undergraduate Programs

All freshman students enter the 18-credit Foundation core program that includes courses in drawing, two-dimensional design, three-dimensional design, and time-motion studies. The Foundation program introduces the basic language and processes of the visual arts and prepares the students for entry into a major department. Through freshman elective course offerings, students are introduced to major course options and opportunities offered by the College of Art and Design.

Students enter a major in the sophomore year from one of the following departments:

Crafts: Ceramics, Fibers, Glass, Metals, Paper, Wood
Fine Arts: Painting & Drawing, Printmaking, Sculpture
Graphic Design
Illustration
Industrial Design
Media Arts: Photography, Film/Video, Animation

The major studio concentration is augmented by required and elective courses in other departments in PCAD, PCPA and CMAC to encourage an awareness of the productive interaction that can occur between the many disciplines available at the University. Alternative career opportunities are often developed by students stimulated by courses outside their major.

The college currently offers seven minor programs that can augment or complement the student's major course of study.

Many departments offer opportunities to study off-campus during the junior and senior years. Frequent field trips to museums, galleries, artists' studios, and design studios in Philadelphia, New York, and Washington, D.C. supplement their regular work in studios and workshops.

Academic Advising

Academic advising at the University is designed to provide maximum information and assistance to students from the time they enter the Foundation Program in their freshman year until they complete their final semester as seniors.

In the Foundation year, each student is assigned to a Foundation section with its own advisor. Each student is required to meet with the advisor at least once each semester and encouraged to seek out the advisor as soon as any difficulties begin to occur.

At the end of the Foundation year, when the student selects and enters one of the major departments, the student is assigned to a faculty member who teaches in that department. This faculty member serves as that student's advisor for the next three years. Each student meets with his or her advisor at least once a semester to discuss the student's academic program.

In addition, there are three formalized advising sessions: (1) First semester, sophomore year, first two weeks: When students enter a major department, the advisor meets in small groups (4-5 students) to orient them to collegiate and departmental academic requirements and standards, departmental expectations, elective options and opportunities, program strategies, two-year planning, introduction to other advisors (Liberal Arts and Studio), and office hours; (2) Second semester, junior-year: Individual meetings to review progress and credit-counting sheets, plan final year (both

semesters), and review graduation requirements; (3) Last semester: Exit interview, and meetings with advisors as often as necessary to deal with any problems that arise.

Each studio department is assigned one or more Liberal Arts faculty members who assist both faculty advisors and their assigned students in the selection of a Liberal Arts course of study.

Transcript copies of student records are supplied on request to faculty advisors by the Registrar following the recording of grades each semester.

Credit Distribution

The student is ultimately responsible for completion of all course requirements for the degree program in which he/she is enrolled. The College requires a minimum of 123 credits for graduation (126 for the BS in Industrial Design). A student carrying an average of 15.5 credits per semester would be making normal academic progress toward graduation.

The general credit structure for the BFA is as follows:

Courses	Credits
Foundation	18
Major department credits	42
Studio Elective	21
Liberal Arts	42
Total credits	123

Studio Electives

- Major studio departments may require up to 6 credits in another studio major, and/or Liberal Arts.
- Students may elect to replace up to 6 studio elective credits with Liberal Arts courses.
- Students are required to take at least 9 credits of studio elective courses outside of their major department.
- Elective studio credits may be completed in any department at the College of Art and Design, the College of Performing Arts, or the College of Media and Communication.

Departmental Requirements

General program requirements vary within each department. Departments issue a list of required courses at appropriate times during the year. Majors must follow both departmental requirements for specified courses and the recommended sequence in which these courses are to be taken. The department chairperson must approve any exception to these regulations.

The Art Therapy and Education programs are special courses of study that are offered in conjunction with a studio major program. Interested students should refer to the program descriptions of those departments.

The chairperson, with the concurrence of the faculty, may:

1. Establish a minimum major course grade or major grade-point average requirement higher than the minimum set by the University; students must be given written notification of such requirements.
2. If a student receives "D" grades in a major course, notify the Academic Review Committee that the student is on Departmental Warning even if the student's GPA is above a 2.0. Excessive "D" grades (3 or more) may result in dismissal from the department. Students will be advised to transfer to another major.
3. Place on academic probation students who fail to meet the minimum grade requirement in a course required for a departmental major or a University program.
4. Dismiss a student from the department for academic deficiencies with written notification to the student and the Dean. Students who are dismissed may submit a written appeal to the Academic Appeals Committee.
5. Require a student to repeat a "D" grade in a major course. If a department feels a student must repeat a course in which they received a "D" grade, then the departmental major requirement for that student will be increased by the appropriate number of credits for that course.

If a student fails to meet the minimum grade requirement in major course work required by the department or a University program, the chair may submit a written recommendation to the Dean of the College for submission to the Academic Review Committee that due to an unsatisfactory academic record, the student be considered for probation or dismissal.

Each department will provide its students with written statements describing any additional requirements for the programs at the beginning of the academic year.

Every student must have the approval of his or her department to proceed to the next level of coursework. Advising is a shared responsibility between the department and the student. Each must remain informed about the student's progress toward graduation. Finally, the student's petition to graduate must be approved by the department advisor or chairperson in consultation with his/her faculty.

Minors

The College of Art and Design offers minors that enable a student to focus on a specific discipline through organized electives. Students wishing to include a minor concentration are governed by the following guidelines:

1. A student may not take a major and a minor in the same subject. Minors must be taken in a department other than the major.
2. Courses applied to the minor may not be used for the major, but students may include the minor coursework as part of their studio elective degree requirement.
3. All minors require a minimum of fifteen credits, which are defined by the department. Descriptions of the individual minors may be obtained in the Registrar's Office or the Office of the Dean, PCAD.
4. Students must declare their intent to complete a minor by filing the Minor Declaration Form in the Office of the Registrar. This form must be signed by the student's major and minor advisors. Once a minor is on file in the Registrar's Office, any changes must be discussed with the faculty advisor.
5. A student pursuing a minor may be required to complete more than the minimum number of credits required for graduation.
6. Minors are available only to undergraduate students.
7. Students wishing to pursue a minor must meet eligibility requirements, which may include satisfactory completion of foundation courses, prerequisites, and departmental portfolio review.

Currently available minors:

Animation Drawing

This minor concentrates on the development of drawing skills that embrace a sense of timing and movement. The program also includes instruction in the basics of film and video technology.

PF 210 A	Film I	3.0 credits
PF 212 A	Animation Drawing I	3.0
PF 212 B	Animation Drawing II	3.0
PF 312 A	Junior Animation Workshop	3.0
PF 312 B	Junior Animation Workshop	3.0

Book Arts

This minor emphasizes the development of skills related to designing and creating books, incorporating both type and imagery. Instruction in image making in multiples through printmaking techniques, basic typesetting techniques, and basic bookbinding methods are studied.

PR 201	Print I/Relief Monotype	3.0 credits
PR 204 B	Print I/Screenprinting - Etching	3.0
PR 305	Book Arts I/Type - Binding	3.0
PR 326	Intro to Offset Litho	3.0
PR 410	Book Arts II/Type - Image	3.0

Figurative Illustration

The focus of this minor is on work with the figure in space. Old master and traditional drawing and painting techniques are demonstrated and utilized as the student concentrates on the development of skills related to figurative drawing and painting.

IL 200 A	Pictorial Foundation	3.0 credits
IL 200 B	Pictorial Foundation	3.0
IL 202 A	Anatomy	3.0
IL 202 B	Anatomy	3.0
IL 303	Figurative Utilization	3.0

Film/Video

This minor provides training in film and video technology. Students work on their own as well as in teams with other students.

PF 210 A	Intro to Film/Video I	3.0 credits
PF 210 B	Intro to Film/Video II	3.0
PF 310 A	Junior Cinema Production	3.0
PF 320	Film Sound	3.0
PF 322	Film/Video Technology	3.0

Illustration Photography

The basics of black and white as well as color 35mm photography are studied. Emphasis is placed on gaining experience in a wide range of pictorial photographic applications. Students will explore materials and processes that are used to manipulate photographic imagery.

PF 211 A	Photo I or	3.0 credits
PF 209	Photo for Illustrators	
PF 211 B	Photo II	3.0
PF 217	Color Concepts	3.0
PF 311 A	Junior Workshop	3.0
PF 315	Digital Photo Workshop	3.0

Studio Photography

This minor is designed to give the student mastery of the full range of cameras from a 35mm small format up to a 4x5 studio view camera. Technical training covers electronic strobe and tungsten studio lighting as well as color transparency film and conventional black and white, and color photographic print materials and techniques. Advanced level classes concentrate on design and creative approaches to staged and directed shooting.

GD 310	Photographics	3.0 credits
PF 211 A	Photo I or	3.0
PF 209	Photo for Illustrators	
PF 217	Color Concepts	3.0
PF 313 A	Basic Studio I	3.0
PF 313 B	Basic Studio II	3.0

Typography

The student learns the basic visual grammar of typography, incorporating this knowledge into information-based interpretations. Intermediate studies are concerned with the informational and editorial uses of typography as well as multi-page formats. The advanced level develops a sophisticated expertise in solving complex messages through typographic expression.

GD 210 B	Letterforms	3.0 credits
GD 304 A	Electronic Media/Production I	1.5 *
GD 304 B	Electronic Media/Production II	1.5 **
GD 306 A	Typography Emphasis	3.0 *
GD 306 B	Typography Emphasis	3.0 **
GD 426 A	Advanced Typography	3.0

* It is recommended that these two courses be taken concurrently, when possible.

** It is recommended that these two courses be taken concurrently, when possible.

Internships

Crafts, Fine Arts, Media Arts and Illustration sponsor an internship course open to all PCAD students regardless of their majors. Internships are voluntary and valuable. They reinforce and expand classroom theory and practice and allow the student to test possible career choices and get a feel for the workplace.

Each participating department has an Internship Faculty Advisor who is responsible for coordinating the internships, placing students with workplace sponsors, advising students on course requirements, and deciding on the final pass/fail grades.

Students who are interested in pursuing an internship may obtain Internship information from their faculty advisor, the Career Services Office, or the Dean's Office in PCAD. Students sign up for internships during the registration process. The internship course is graded on a pass/fail basis and carries three academic credits.

Foreign and Summer Study Programs

Foreign and summer studies are available through a number of programs hosted by other institutions. Those most popular with Philadelphia College of Art and Design students are:

- The Academies of Fine Arts in Florence and Rome, Italy
- Parsons School of Design in Paris, France
- Skowhegan School of Painting and Sculpture in Maine
- Tyler School of Art in Rome, Italy
- Vermont Studio Center, Vermont

The University of the Arts is the accrediting institution for the Vermont Studio Center and our students receive a discount on tuition charges. Interested students should contact the Office of the Dean for advising and the Office of the Registrar for registration procedures.

Cooperative Program with the Philadelphia College of Textiles and Science

An agreement between The University of the Arts and the Philadelphia College of Textiles and Sciences permits a limited number of students in each institution to register for a maximum of 3 credits per semester at the sister institution without the payment of additional tuition.

Students are limited to a total of 6 exchange credits during their four year enrollment at the home institution. Registration is available on a selective basis for qualified students and is restricted to courses not offered at the home institution.

Interested students should contact the Office of the Registrar for additional information and registration materials.

Pennsylvania Academy of the Fine Arts Degree Coordinate Program

Established in 1970, the Coordinate Degree Program enables students and alumni of the Pennsylvania Academy of the Fine Arts (PAFA) the opportunity to earn a degree from The University of the Arts by successfully completing the Academy's Certificate Program and the University's prevailing liberal arts requirements for its Bachelor of Fine Arts degree. Candidates for this program must file an application for undergraduate admission and submit an official copy of their PAFA transcripts, a letter from their Dean in support of the application, and proof of secondary school graduation.

Degree Coordinate students are not required to maintain full-time enrollment and they may register for any courses offered by the University. This includes studio art, art therapy, and art education. A maximum of 9 liberal arts credits from other accredited institutions may be accepted in transfer.

Student Exchange

Students in good standing from other institutions may attend the College for either one or two semesters on a full-time basis. To be eligible, a student must have completed the freshman year at the home institution and receive approval from the department chair of the major department in the Philadelphia College of Art and Design. In addition, the student must provide a letter from the dean of the home college granting permission to take courses at The University of the Arts and agreeing to accept those credits for credit at the student's own institution. All University expenses are the responsibility of the student. Inquiries should be addressed to the Office of the Dean, at 215-875-1100.

Association of Independent Colleges of Art and Design (AICAD) Mobility Program

The Philadelphia College of Art and Design at The University of the Arts is a member of the Association of Independent Colleges of Art and Design (AICAD). Students in good standing may spend a semester (with a possible extension to two semesters on a space-available basis) as a guest at another member institution. Students remain matriculated at The University of the Arts, and with their advisor's prior approval, will receive full credit for work done at one of the following cooperating institutions:

Art Academy of Cincinnati
Art Center College of Design
Art Institute of Boston
Art Institute of Southern California
Atlanta College of Art
California College of Arts and Crafts
Center for Creative Studies
Cleveland Institute of Art
Columbus College of Art and Design
Cooper Union School of Art
Corcoran School of Art
Kansas City Art Institute
Kendall College of Art and Design
Maine College of Art
Maryland Institute, College of Art
Massachusetts College of Art
Memphis College of Art
Milwaukee Institute of Art and Design
Minneapolis College of Art and Design

Montserrat College of Art
Moore College of Art and Design
Oris College of Art and Design
Pacific Northwest College of Art
Parsons School of Design
Pennsylvania Academy of the Fine Arts
Pratt Institute
Rhode Island School of Design
Ringling School of Art and Design
San Francisco Art Institute
School of the Art Institute of Chicago
School of the Museum of Fine Arts, Boston
School of Visual Arts

Students apply through their home institutions, which are responsible for the selection of participants. For further information, contact the Office of the Dean, 215-875-1100.

Return Degree Program

Diploma graduates of the Philadelphia College of Art and Design may apply credits earned for the diploma towards the University's baccalaureate requirements. For additional information and to apply, contact the Office of the Registrar.

Foundation Program

Robert McGovern
Michael Rossman
Co-Chairpersons
215-875-1030

The Foundation Program in the College of Art and Design provides incoming freshmen with a year devoted to a basic understanding of principals and concepts in the visual arts. During the first semester each student is a member of a Foundation section and takes Two-Dimensional Design, Three-Dimensional Design, and Drawing. During the second semester students select a minimum of nine credits (3 courses) from the four courses offered by Foundation: Two-Dimensional Design, Three-Dimensional Design, Drawing, and Time and Motion. Each class meets for three hours, twice a week.

Each section of students is taught by a team of faculty who are professionals in their various fields of art and design; many hold the rank of Professor and Associate Professor. In Foundation courses, faculty stress not only the independent qualities of a discipline but its interdependent character. Through these basic studies and their interaction, students discover the underlying values and principles important to all visual arts.

Classroom work is enriched by home assignments, critiques and reviews, guest artists, films, slides, and class trips. One faculty member from the section's team is designated as the advisor to that section. Students meet individually with the advisor to discuss concerns, the registration process, and their choice of major.

The student chooses an additional course offered by the major studio departments each semester. These elective courses are designed to acquaint the student with the practices of the major studio areas. Students also register for two Liberal Arts courses in each semester, as required by the University core.

Midyear Admission:

In addition to the typical September start date, students may also enter midyear and begin the Foundation Program in January. The department schedules first-semester core courses during the spring semester, and a six-week, nine-credit, intensive second semester between mid-May and the end of June. Midyear admits who successfully complete the two-semester Foundation program between January and June can enter their major program of study in the fall of the same calendar year in which they entered the program.

The full-time freshman student is rostered for 16.5 credits each semester, usually as follows:

First Semester	Credits
FP 100 A Drawing	3.0
FP 120 A Two-Dimensional Design	3.0
FP 190 A Three-Dimensional Design	3.0
Studio Electives	1.5
HU 110 A First Year Writing	3.0
HU 103 A Introduction to Modernism	3.0
Second Semester	Credits
Three of the following FP courses:	
FP 100 B Drawing	3.0
FP 120 B Two-Dimensional Design	3.0
FP 190 B Three-Dimensional Design	3.0
FP 140 Time and Motion	3.0
Studio Electives	1.5
HU 110 B First Year Writing	3.0
HU 103 B Introduction to Modernism	3.0
Freshman Year Total	33.0

Foundation Faculty

Lowell Boston

Adjunct Associate Professor

BFA, The University of The Arts

MFA, California Institute of The Arts

Mark Campbell

Senior Lecturer

BFA, Philadelphia College of Art

MFA, Mills College

Sharon Church

Associate Professor

BS, Skidmore College

MFA, School for American Craftsmen,

Rochester Institute of Technology

Michael Grothusen

Senior Lecturer

BFA, University of Kansas

MFA, Tyler School of Art, Temple

University

Gerald Herdman

Associate Professor

Certificate, Cleveland Institute of Art

MFA, University of Pennsylvania

Steven Jaffe

Associate Professor

BFA, Philadelphia College of Art

MFA, Tyler School of Art, Temple

University

Elsa Johnson

Associate Professor

BFA, Cooper Union

MFA, University of Pennsylvania

David Kettner

Professor

BFA, Cleveland Institute of Art

MFA, Indiana University

Niles Lewandowski

Associate Professor

BFA, Maryland Institute College of Art

MFA, University of Pennsylvania

David Love

Lecturer

BFA, Columbus College of Art & Design

MFA, Pennsylvania State University

John Mathews

Senior Lecturer

BS, Skidmore College

MFA, University of Pennsylvania

Robert McGovern

Professor

Diploma, Philadelphia College of Art

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Barry Parker

Professor

BFA, Eastern Michigan University

MFA, University of Massachusetts

Diane Pepe

Senior Lecturer

BFA, Carnegie Mellon

MFA, University of New Mexico

Boris Putterman

Associate Professor

BFA, Philadelphia College of Art

MFA, Indiana University

Leo Robinson

Senior Lecturer

BA, Howard University

MFA, Cranbrook Academy of Art

Michael Rossman

Professor

BID, Pratt Institute

MFA, Pratt Institute

Karen Saler

Associate Professor

BFA, Philadelphia College of Art

MFA, Maryland Institute College of Art

Richard Stetser

Professor

BFA, Philadelphia College of Art

Crafts

Roy Superior
Chairperson
215-875-1050

The Crafts Department seeks to develop artists of originality and resourcefulness who can excel in the most competitive professional environment. Studio experience is provided in five major craft areas: ceramics, fibers, glass, metals, and wood. There are also offerings in plaster and papermaking to complement the curriculum.

Each crafts area offers a balanced concentration in both the technical and aesthetic aspects of the medium. While practical training and specialized skills are necessary for creative ability, the conceptual and expressive evolution of each student is the essential focus of the department. An ongoing study of the contemporary crafts movement is seen as an integral element for those involved in the program. The range of faculty in each area provides the student with exposure to a diversity of professional perspective and experience.

Through an incisive and rigorous curriculum, the department prepares students for professional involvement in their craft.

Upon graduation, students elect to become independent artists, teachers, or designers, or find employment in industry. Individuals often combine these occupations in order to meet their individual needs and goals.

Crafts Faculty

Sarah Bodine
Senior Lecturer
BA, Cornell University

Susie Brandt
Assistant Professor
BFA, Philadelphia College of Art
MFA, The School of the Art Institute of Chicago

Sharon Church
Associate Professor
BS, Skidmore College
MFA, School for American Craftsmen, Rochester Institute of Technology

William Daley
Professor Emeritus
BA, Massachusetts College of Art
MA, Columbia Teachers College

Christopher Darway
Senior Lecturer
BFA, Philadelphia College of Art

Larry Donahue
Adjunct Associate Professor
BFA, Philadelphia College of Art
MA, The University of the Arts

Michael Dunas
Senior Lecturer
BA, New York University

Roland Jahn
Associate Professor
BA, MS, MFA, University of Wisconsin

Jeanne Jaffe
Associate Professor
BFA, Tyler School of Art, Temple University
MFA, New York State College at Alfred University

Barbara Mail
Senior Lecturer
BS, State University College at Buffalo, NY
MFA, State University College at New Paltz, NY

James Makins
Professor
BFA, Philadelphia College of Art
MFA, Cranbrook Academy

Rod McCormick
Associate Professor
BFA, Tyler School of Art, Temple University
MFA, Rhode Island School of Design

Kris Parker
Senior Lecturer
BFA, Maryland Institute
MFA, Tyler School of Art, Temple University

Diane Pepe
Senior Lecturer
BFA, Carnegie Mellon
MFA, University of New Mexico

Peter Pierobon
Senior Lecturer
Wendell Castle School of Woodworking

Richard Reinhardt
Professor Emeritus
BAA, Philadelphia Museum School of Industrial Art

Warren Seelig
Distinguished Visiting Professor
BS, Philadelphia College of Textiles and Science
MFA, Cranbrook Academy of Art

Judith Schaechter
Adjunct Associate Professor
BFA, Rhode Island School of Design

Lizbeth Stewart
Associate Professor
BFA, Moore College of Art

Roy Superior
Professor
BFA, Pratt Institute
MFA, Yale University

Petras Vaskys
Professor Emeritus
BFA, Art Institute Kanas, Lithuania
MFA, Academy of Fine Arts, Rome, Italy

Crafts Credit Requirements

Sophomore	Credits
CR 200 A/B Projects I	6.0
CR XXX Media Specific Courses *	9.0
Studio Electives	3.0
Liberal Arts	12.0
Sophomore Year Total	30.0

Junior	Credits
CR 300 A/B Projects II	6.0
CR XXX Media Specific Courses *	9.0
Studio Electives	6.0
Liberal Arts	9.0
Junior Year Total	30.0

Senior	Credits
CR 400 A/B Projects III	6.0
CR XXX Media Specific Courses *	6.0
Studio Electives	9.0
Liberal Arts	9.0
Senior Year Total	30.0

* Choose "Media Specific Courses," including at least 12 credits at 300-level, from:

CR 211 A/B	Introduction to Throwing
CR 212 A/B	Introduction to Handbuilding
CR 221 A	Introduction to Fibers Mixed Media
CR 221 B	Introduction to Color and the Loom
CR 222	Introduction to Dyeing and Off Loom Construction
CR 223 A/B	Papermaking
CR 227	Experimental Costume Design
CR 231 A/B	Introduction to Glassblowing
CR 232	Stained Glass
CR 241 A	Body Adornment
CR 241 B	Introduction to Jewelry
CR 242	Introduction to Metalsmithing
CR 243	Jewelry Rendering and Design
CR 245	Art for the Body
CR 249	Enameling
CR 251	Introduction to Molding and Casting
CR 252	Plaster Workshop
CR 253	Ceramic Technology
CR 256	Ceramics
CR 261	Introduction to Wood
CR 277	Fabric Resist and Embellishment
CR 278	Fabric Printing
CR 279	Paper Casting
CR 280	Introduction to Metal Casting
CR 281	Introduction to Electroforming
CR 282	Metal Furniture
CR 285	Introduction to Furniture
CR 286	Wood Carving
CR 287	Low Tech Furniture
CR 322 A/B	Advanced Fibers Mixed Media
CR 329	Advance Textile Design
CR 331	Advanced Glassblowing
CR 332	Advanced Fusing and Stained Glass
CR 370 A/B	Advanced Throwing
CR 371 A/B	Advanced Ceramics
CR 380 A/B	Advanced Jewelry/Metals
CR 381 A/B	Advanced Metals
CR 385 A/B	Advanced Furniture
CR 386	Advanced Wood

Core Studio Projects Courses

Each semester, all crafts students take Projects, a core studio course. These courses provide aesthetic structure and involve advanced discussion and investigation of broader crafts issues, with critique of students' work. Students then have freedom to choose from a variety of technique-based courses, which aid in crafting that aesthetic. Students are advised into the appropriate levels (sophomore, junior, or senior) of Projects.

At the senior level, Projects is a forum for the discussion of the modern craft aesthetic. Students examine late 19th- and 20th-century art and design ideas and issues that have informed the contemporary crafts fields. Emphasis is placed on the interdependency of all of the arts with particular attention given to the unique contribution of crafts' ideology and practice. Topical discussions with student participation, guest lecturers, and analyses of historical precedents aid students in finding validity and contemporary relevancy in their work. Topics include: making an artist's presentation, resume and portfolio preparation, writing an artist's statement, record keeping and taxes, grant writing, and career opportunities.

Media-specific Studio Courses

Media-specific studio courses are offered in the following areas: ceramics, fibers, glass, jewelry, metalsmithing, paper and wood. These courses present information on materials, processes, and/or formats in tandem with crafts issues and concepts.

A significant portion of time is spent in lecture and demonstration, with individual faculty attention centering on technique. Equal emphasis is placed on both, "why make it," and, "how to make it." Students can focus on a single area or access multiple areas to combine media.

Certificate students must take a minimum of 12 media-specific credits at the 300 course level. The prerequisite for 300 level courses is two 200 level courses in that same medium. However, if an applicant's portfolio indicates enough experience in a particular medium, 200 level prerequisites may be waived at the time of acceptance.

See the preceding section for listing of the Media Specific Courses.

Crafts Studio Certificate Program

A Post-Baccalaureate Portfolio Development Program

The University's 30-credit certificate program offers an intensely focused education in crafts. The program is designed for those students with bachelors degrees who wish to become proficient artists in one or more of the following media-specific areas: ceramics, fibers, glass, jewelry, metalsmithing, paper, or wood. Courses dealing with technique, philosophy, and contemporary issues are aimed to develop an individual's portfolio for further graduate study, or a career as an independent studio artist or design professional.

The Crafts Studio Program offers the studio component of the University's undergraduate crafts program in a focused one-and-one-half or two year period. Students accepted to the program take a minimum of 7.5 credits to a maximum of 12 credits per semester.

Certificate students benefit from taking courses with degree candidates in a quality undergraduate program. In addition to technically-oriented, media-specific courses, students take core courses involving design/theory issues, criticism, and professional/career practices.

Admission is by portfolio and interview. Students with little or no formal art training will be required to take Foundation courses. The program advisor (in consultation with the student) will set the number of required prerequisites. These may be taken in advance of, or concurrently with, the certificate program.

Fine Arts

Lois M. Johnson
Department Chair
215-875-1080

The Fine Arts Department provides students interested in Painting/Drawing, Printmaking/Book Arts, and Sculpture an integrated opportunity to experience these fine arts media and concepts on the sophomore level. In the junior and senior years, concentrations in each area allow for further development of the individual student as an emerging contemporary artist and professional.

Engaging diverse media from charcoal to the computer, Fine Arts graduates find career opportunities as professional, exhibiting artists, curators and gallery personnel, critics, mural and portrait painters, decorative artists, set designers, printmakers, book binders, paper and book conservators, graphic designers, commercial printers, mold-makers, commercial sculptors, cinematic prop makers, special effect artists, and teachers at elementary, secondary and university levels.

Painting/Drawing

Gerald Nichols
Coordinator
215-875-1080

The Painting/Drawing concentration provides a firm basis for students to develop a professional involvement with their work. A balance is sought between the acquisition of studio skills and the development of a critical intelligence.

Students are encouraged, through the rigor of studio activity, to understand the breadth of art in both its traditional and contemporary forms, and to gain increasing authority in their own work.

Courses evolve from the study of basic working methods and concepts to the refinements of personal vision and aesthetic judgment. In the final semester of the senior year, each student is required to complete a thesis project, which culminates in a formal presentation of a paper and an exhibition of a coordinated body of work.

The faculty of practicing professional artists represents a diversity of attitudes and ideals. Through the format of studio instruction, dialogue, and critique, they seek to instill in each student a habit of self-instruction which will serve far beyond the program at the University.

The Painting/Drawing Department features its own gallery space where faculty, students, alumni, and invited artists have an opportunity to exhibit their work.

Studio activity is augmented by lectures, symposia, seminars, visiting artists, and field trips to museums and galleries.

Painting/Drawing Faculty

Eugene Baguskas
Associate Professor
BFA, Yale University

Eileen Goodman
Adjunct Associate Professor
BFA, Philadelphia College of Art

Gerald Herdman
Associate Professor
Diploma, Cleveland Institute of Art
MFA, University of Pennsylvania

Steven Jaffe
Associate Professor
BFA, Philadelphia College of Art
MFA, Tyler School of Art, Temple University

David Kettner
Professor
BFA, Cleveland Institute of Art
MFA, Indiana University

Nathan Knobler
Professor
BFA, Syracuse University
MA, Florida State University

Eileen Neff
Adjunct Associate Professor
BA, Temple University
BFA, Philadelphia College of Art
MFA, Tyler School of Art, Temple University

Gerald Nichols
Professor
Diploma, Cleveland Institute of Art
MFA, University of Pennsylvania

Boris Putterman
Associate Professor
Diploma, Cooper Union School of Art
BFA, Philadelphia College of Art
MFA, Indiana University

Painting/Drawing Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PT 202 A/B Sophomore Painting	6.0
FA 222 A Drawing: Form and Space	3.0
<i>Select 9 credits from the following courses:</i>	
SC 201 Sculpture I	3.0 or
SC 202 Sculpture II	3.0
FA 222 B Drawing: Form and Space	3.0 or
FA 223 Figure Modeling	3.0 or
FA 205 Concepts/Works on Paper	3.0
PR 201 Relief/Monotype	3.0 or
PR 204 Screen/Etching	3.0
Liberal Arts	12.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
FA 333 A/B Attitudes/Strategies	6.0
PT 302 A/B Junior Painting	6.0
Related Arts Electives **	6.0
Liberal Arts	12.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
PT 402 A/B Senior Painting	6.0
PT 424 Drawing References	3.0
PT 450 Advanced Projects	3.0
Related Arts Electives **	12.0
Liberal Arts	6.0
Senior Year Total	30.0

** Related Arts Electives
Total of 21 credits – must include at least 9 studio credits outside of the Fine Arts Department.

Printmaking/Book Arts

Lois M. Johnson
Coordinator
215-875-1119

The Printmaking concentration bases its instructional program on the development and realization of visual ideas through multiple image-making processes. The primary objectives are to develop conceptual abilities and technical proficiencies leading the student to acquire personal imagery and professional competence in printmaking media.

The department provides the expertise of a faculty of professional artists for study in traditional and contemporary methods. The major graphic media explored include relief processes, etching (intaglio), lithography-stone, metal plate, and offset and waterbased screenprinting and non-silver photographic printmaking. Courses in book and typographic design stimulate experimentation in unifying the elements of paper, prints, typography, and bookbinding.

Visiting artists, field trips, and guest lecturers supplement the studio experience. Using the city as an extended workshop, Print students attend seminars and museum collections. The Print Study Seminar is held in the Print Room at the Philadelphia Museum of Art and furnishes a unique opportunity to study original prints from the fifteenth through the twentieth centuries.

The main emphasis over the three-year undergraduate period of study is on the evolution of students as artists who make individualized demands upon the media. As with any study in the fine arts, the experience should be multidimensional, reflective of a broad range of personal and professional involvement, and reinforced with stimulation from related areas of interest, including drawing, painting, photography, graphic design, illustration, sculpture, and crafts.

The undergraduate curriculum is enhanced by the graduate program in Book Arts/Printmaking. This two-year course of study of 60 credits culminates in a Master of Fine Arts Degree. The program provides the opportunity for individual artist's expression in limited edition bookworks. Undergraduate students work alongside MFA candidates in studios, workshops, and some major and elective classes. (Students interested in the MFA degree in Book Arts/Printmaking should contact the Department of Printmaking or the Office of Admissions.)

Facilities

The Printmaking Department provides extensive facilities for waterbased screenprinting, stone and plate lithography, relief, etching and non-silver photographic processes. The bookbinding room houses book presses, board shear, and a guillotine paper cutter. The letterpress studio contains three Vandercook presses for printing handset type and polymer plates over 100 fonts of varied type. The offset lithography press room features a Davidson 901 offset press used by the students for hands-on experience.

Another important resource is the Borowsky Center for Publication Arts, which is equipped with a Heidelberg KORS offset press and full darkroom for experimental and production printing of student, faculty, and visiting artist works.

Printmaking Faculty

Carol Barton
Lecturer
BFA, Washington University

Denise Carbone
Lecturer
BFA, Glassboro State College
MFA, The University of the Arts

James Dupree
Adjunct Assistant Professor
BFA, Columbus College of Art
and Design
MFA, University of Pennsylvania

James Green
Lecturer
BFA, Oberlin College
MPh, Yale University
MLA, Columbia University

Lori Hamilton-Spencer
Senior Lecturer
BFA, State University of New York,
Purchase
MFA, The University of the Arts

Lois M. Johnson
Professor
BS, University of North Dakota
MFA, University of Wisconsin-Madison

Nathan Knobler
Professor
BFA, Syracuse University
MA, Florida State University

Hedi Kyle
Senior Lecturer
Diploma, Werk-Kunstschule Wiesbaden,
West Germany

Peter Lister
Senior Lecturer
 Pennsylvania Academy of the Fine Arts
 The Barnes Foundation, Philadelphia

Mary Phelan
Associate Professor
 BS, The College of Saint Rose
 MA, University of Wisconsin-Madison

Anthony Rosati
Adjunct Associate Professor
 BA, Rider College
 MFA, Tyler School of Art, Temple
 University

Patricia M. Smith
Assistant Professor
 BA, Immaculata College
 MAEd, Philadelphia College of Art

Sarah Van Keuren
Adjunct Associate Professor
 BA, Swarthmore College
 MFA, University of Delaware

Printmaking Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
FA 222 A	Drawing: Form and Space 3.0
PR 201	Relief Printing 3.0
PR 204	Screen/Etching 3.0
PT 202	Sophomore Painting 3.0
SC 201	Sculpture I 3.0
<i>Choose 3 credits from the following courses:</i> 3.0	
FA 222 B	Drawing: Form and Space 3.0 or
FA 223	Figure Modeling 3.0 or
FA 205	Concepts/Works on Paper 3.0
Liberal Arts	12.0
Sophomore Year Total	30.0
Junior	Credits
<i>Required Courses:</i>	
FA 333 A/B	Attitudes/Strategies 6.0
PR 300	Lithography 3.0
PR 306	Print Study Seminar I 1.5
PR 307	Book Arts: Concepts and Structure 3.0
Related Arts Electives *	6.0
Liberal Arts	12.0
Junior Year Total	31.5
Senior	Credits
<i>Required Courses:</i>	
PR 400	Printmaking: Advanced Workshop 3.0
PR 406	Print Study Seminar II 1.5
PR 407 A/B	Thesis Seminar I-II 3.0
PR 420	Thesis Workshop 3.0
Related Arts Electives *	12.0
Liberal Arts	6.0
Senior Year Total	28.5

* Related Arts Electives
 Total of 21 credits – must include at least
 9 studio credits outside of the Fine Arts
 Department.

Sculpture

Barry Parker
Coordinator
215-875-4885

Sculpture reflects one of the deepest creative impulses of artistic endeavor. Sculptors today are called upon to create images that range in size from coins to monuments. Usually working as independent artists, sculptors make objects for exhibition and sale, or work on commission for architects and planners.

The Sculpture concentration offers instruction and experience in both the traditional and the most innovative aspects of the art. Resources are available for work in clay, wood, stone, ferrous and nonferrous metals, plaster, wax, and plastic.

The department's instructional aim is to provide a sound, balanced exposure to the formal technical and intellectual aspects of sculpture, in preparation for continued professional growth beyond the undergraduate years. The curriculum is carefully designed to provide both disciplined instruction and time for individual creative development.

At the introductory level, fundamentals of sculpture are taught along with technical procedures in a variety of materials. At advanced levels, students may specialize and are increasingly expected to initiate and complete works reflecting their own artistic interests under critical supervision.

Studio and shop facilities are comprehensive and include air tools for carving, a foundry for bronze and aluminum casting, a wood and fabricating shop, a complete metal shop for forging and three types of welding, and a moldmaking shop. Technical assistance and supervision in the facilities is provided by a full-time shop supervisor who is in charge of maintaining the equipment.

Faculty members are chosen from a variety of backgrounds, and field trips to New York, Washington, and neighboring museums serve to expand students' visions.

Sculpture Faculty

Harvey Citron
Adjunct Associate Professor
BFA Ed, Pratt Institute
Diploma, Academy of Fine Arts, Rome

Laura Frazure
Lecturer
BFA, The University of the Arts

Jeanne Jaffe
Associate Professor
BFA, Tyler School of Art, Temple University
MFA, Alfred University

Elsa Johnson
Associate Professor
BFA, Cooper Union
MFA, University of Pennsylvania

Barbara Lekberg
Senior Lecturer
BFA, MA, University of Iowa

Mashiko
Senior Lecturer
Brooklyn Museum School of Art

Barry Parker
Professor
BFA, Eastern Michigan University
MFA, University of Massachusetts

John Phillips
Senior Lecturer
BA, Temple University

Thomas Stearns
Associate Professor
Memphis Academy of Art
Cranbrook Academy of Art
Academy di Belli Arti, Venice IT

Sculpture Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
SC 201 Sculpture I	3.0
SC 202 Sculpture I	3.0
FA 223 Figure Modeling	3.0
<i>Select 9 credits from the following courses:</i>	
PT 202 A Sophomore Painting	3.0 or
PT 202 B Sophomore Painting	3.0
PR 201 Relief/Monotype	3.0 or
PR 204 Screen/Etching	3.0
FA 222 B Drawing:	
Form and Space	3.0 or
FA 223 Figure Modeling	3.0 or
FA 205 Concepts/Works on Paper	3.0
Liberal Arts	12.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
FA 333 A/B Attitudes/Strategies	6.0
Sculpture Electives *	6.0
Related Arts Electives **	6.0
Liberal Arts	12.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
SC 401 Sculpture III	3.0
SC 402 Sculpture III	3.0
Sculpture Electives *	6.0
Related Arts Electives **	12.0
Liberal Arts	6.0
Senior Year Total	30.0

* Sculpture Electives

<i>Choose from:</i>	
SC 220 A Molding and Casting	
SC 241 Intro. to Sculpture Projects	
SC 242 Intro. to Sculpture Projects	
SC 260 A Structure of the Figure	
SC 260 B Structure of the Figure	
SC 321 Carving	
SC 421 Metals	
SC 431 A Advanced Figure Modeling	
SC 431 B Advanced Figure Modeling	
SC 441 Advanced Projects	
SC 442 Advanced Projects	

** Related Arts Electives

Total of 21 credits – must include at least 9 studio credits outside of the Fine Arts Department.

Graphic Design

Chris Myers
Chairperson
215-875-1060

The foundation of graphic design is the combination of words, numbers, symbols, drawings, photographs, and diagrams to communicate information, ideas, and emotions. Designers work across several media and venues—from handmade images to digital images, from still images to time-based communications, from print-oriented problems to communications in cyberspace.

Throughout the three years of major concentration, problems in graphic communication are combined with exploratory and experimental studies in drawing, color, photography, typography, and emerging technologies. The curriculum is supplemented by special lecture programs; workshops with invited design firms; and on-site studio seminars in selected design offices and studios, paper and printing plants, museums and libraries, and with film and computer graphic producers.

Opportunities for additional study in fine arts, illustration, photography, animation, filmmaking, and emerging technologies are available.

With successful completion of the program, students are prepared for entry-level positions as graphic designers with design studios, publishers, corporations, nonprofit institutions, governmental agencies, architects and planners, network or cable broadcasters, film and video producers, or advertising agencies.

The faculty are practicing professionals with distinguished records of accomplishment, sensitive and responsive to the changes in the field of design, yet not limited by its current practices.

Graphic Design Faculty

Hans Allemann
Adjunct Professor
Swiss National Diploma, School of Design,
Basel, Switzerland

Jan Almquist
Senior Lecturer
BFA, Philadelphia College of Art

Laurence Bach
Professor
BFA, Philadelphia College of Art
Graduate Study, School of Design,
Basel, Switzerland

Deborah Drodvillo
Visiting Assistant Professor
BFA, Cooper Union
MFA, Yale University

Inge Druckrey
Professor
AB, University of Basel, Basel, Switzerland
Swiss National Diploma, School of Design,
Basel, Switzerland

Richard Felton
Adjunct Associate Professor
BS in Design, University of Cincinnati
MFA, Yale University

Kenneth Hiebert
Professor
BA, Bethel College
Swiss National Diploma, School of Design,
Basel, Switzerland

William Longhauser
Professor
BS in Design, University of Cincinnati
MFA, Indiana University
Graduate Study, School of Design,
Basel, Switzerland

Chris Myers
Associate Professor
BA, University of Toledo
MFA, Yale University

Chris Zelinsky
Associate Professor
Swiss National Diploma, School of Design,
Basel, Switzerland

Graphic Design Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
GD 210 Letterform Design	6.0
GD 211 Descriptive Drawing	6.0
GD 213 Design Systems	6.0
PF 211 A Intro to Photography	3.0
Studio Electives	3.0
Liberal Arts	6.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
GD 306 Typography Emphasis	6.0
GD 311 Communications	6.0
EM 304 Production/Elec. Media	3.0
Studio Electives	3.0
Liberal Arts	12.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
GD 411 A Design Studio	3.0
GD 411 B Design Studio:	
Senior Degree Project	3.0
GD 412 Problem Solving	6.0
Studio Electives	6.0
Liberal Arts	12.0
Senior Year Total	30.0

Illustration

Phyllis Purves-Smith
Chairperson
215-875-1070

Illustrators give visual substance to thoughts, stories, and ideas. The Illustration Department seeks to prepare its students for entry into the fields of book and periodical publishing, promotion, education, advertising, and specialty fields.

Illustrators must call upon a broad range of traditional and up-to-date competencies to respond to today's visual problems. As visual problem-solvers and communicators, illustrators need to be open-minded, eclectic, flexible, and imaginative. The illustrator's solution should be appropriate, intelligent, expressive, and visually engaging.

In order to prepare for a career in this competitive field, The University of the Arts Illustration student develops skills that encompass two-dimensional media: from painting and drawing to photography, technical image-making, reproduction processes, and emerging opportunities in electronic imaging. Students may concentrate on either a design oriented or pictorially oriented curriculum. These skills are nurtured within a stimulating cultural climate provided by the resources of the faculty, visiting professionals, the University, and the city at large. Each student progresses from general competencies to a personal viewpoint, clarified career goals, and a professional attitude.

Illustration Faculty

Christine Cantera
Senior Lecturer
BFA, Philadelphia Colleges of the Arts

Michael Dooling
Senior Lecturer
BFA, Glassboro State College
MFA, Syracuse University

Jonathan Ellis
Adjunct Assistant Professor
BFA, Philadelphia College of Art

Renee Foulks
Senior Lecturer
BFA, Moore College of Art
MFA, Tyler School of Art, Temple University

Ralph Giguere
Adjunct Associate Professor
BFA, The University of the Arts

Al Gury
Senior Lecturer
BA, St. Louis University

Lars Hokanson
Senior Lecturer
BFA, Philadelphia College of Art
MFA, Royal College of Art, London

Sabin Howard
Senior Lecturer
BFA, Philadelphia Colleges of the Arts
MFA, New York Academy of Art

Paul King
Senior Lecturer
Certificate, Pennsylvania Academy of Fine Art
BFA, Philadelphia College of Art
MFA, Boston University

Earl Lewis
Lecturer
BFA, MFA, Tyler School of Art, Temple University

Philip Singer
Lecturer
BFA, School of Visual Arts

Phyllis Purves-Smith
Associate Professor
BFA, Cooper Union
MFA, Tyler School of Art, Temple University

Robert Stein
Professor
BFA, Massachusetts College of Art
MFA, Tyler School of Art, Temple University

Stephen Tarantal
Professor
BFA, Cooper Union
MFA, Tyler School of Art, Temple University

Mark Tocchet
Associate Professor
BFA, School of Visual Arts

Illustration Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
IL 200 Pictorial Foundations	6.0
IL 202 Figure Anatomy	6.0
IL 204 Typography	3.0
<i>Required Studio:</i>	
PF 209 Photo for Illustrators	3.0
Liberal Arts	12.0
Sophomore Year Total	30.0
Junior	Credits
<i>Required Courses:</i>	
IL 300 Illustration Methods	6.0
IL 301 Design Methods	3.0
IL 302 Figurative Communication	3.0
<i>Select 3 credits from the following courses:</i>	
IL 303 Figure Utilization II	3.0
IL 304 Sequential Format	3.0
Studio Electives	6.0
Liberal Arts	9.0
Junior Year Total	30.0
Senior	Credits
<i>Required Courses:</i>	
IL 400 Illustration	6.0
IL 403 Portfolio Seminar	6.0
Studio Electives	9.0
Liberal Arts	9.0
Senior Year Total	30.0

Industrial Design

Anthony Guido
Chairperson
215-875-1040

The Industrial Design Department provides a professional education for those wishing to bring beauty and appropriateness to the products, presentations, and settings of modern society. The program prepares students for careers in product, packaging, and exhibit design, as well as for the design of communications, furniture, equipment, vehicles, and interiors. It also addresses problems of human factors research, computer-aided design, product development, manufacturing, marketing, and a host of other considerations related to the humanistic uses of technology.

Industrial Design involves considerable conceptual experimentation. An encompassing search into the enlarged product formation provides a forum in which students can draw from every source: high-technology, fine-arts, industrial production, architectural constructions, invention, social behavior, craft techniques, and industrial design culture.

The department places emphasis on the development of graphic, sculptural, and spatial design skills as a complement to creative problem solving, technical innovation, and effective communications during the solution of actual problems of design.

After initial coursework to introduce basic design and production processes, including computer-aided design and model making, students begin to develop and apply theory, skill, and knowledge to real design problems, many brought into the studio by industry. Visiting designers also bring knowledge of current design, manufacturing, and marketing practices into studio and lecture courses, while visits to industry provide opportunities for direct observation and firsthand knowledge of manufacturing processes. Based on this foundation of skills, experience, and information, emphasis in the final year shifts the responsibility for knowledge of

design to the individual student, who works directly with a client/sponsor on a thesis project prior to graduation. During the final semester the instructional focus also shifts to career planning, portfolio preparation, and the development of information gathering and business communication skills to better prepare the student to enter the job market.

Due to the wide scope, and creative yet practical character of an Industrial Design education, many career opportunities await the graduate: with consulting firms, corporate design staffs, manufacturing firms, exhibit houses, retailers, advertising agencies, research organizations, museums, educational institutions, and government agencies, all of whom recognize the need to constantly improve the appearance, manufacture, performance, and social value of their products.

Industrial Design Faculty

Charles Burnette
Professor, Joseph Carreiro Professorship in Design
BArch, MArch, PhD
University of Pennsylvania

Jean Gerth
Senior Lecturer
BSID, Ohio State University

Anthony Guido
Chair, Associate Professor
BSID, Ohio State University

Jamer Hunt
Visiting Assistant Professor
BA, Brown University
PhD, Rice University

Frederique Krupa
Visiting Assistant Professor
MA, The Parsons School of Design

Jonas Milder
Assistant Professor
BID, Fachhochschule fuer Gestaltung
MID, Hochschule der Kuenste

Karl Olsen
Lecturer
BS, The University of the Arts

Karim Rashid
Visiting Assistant Professor
BID, ADI (Rome, Italy)

Industrial Design Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
ID 200 Studio 1: Projects	6.0
ID 220 Studio 2: Techniques	6.0
ID 290 Design Issues Seminar	3.0
ID 214 Materials and Processes	3.0
Studio Electives	3.0
Liberal Arts	9.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
ID 300 Studio 3: Projects	6.0
ID 320 Studio 4: Techniques	6.0
ID 326 Intro to Human Factors	3.0
ID 327 Contemporary Technologies Seminar	3.0
Studio Electives	3.0
Liberal Arts	12.0
Junior Year Total	33.0

Senior	Credits
<i>Required Courses:</i>	
ID 400 Studio 5: Projects	6.0
ID 420 Studio 6: Professional Comm.	6.0
ID 490 Design Seminar	6.0
Studio Electives	3.0
Liberal Arts	9.0
Senior Year Total	30.0

Recommended Electives

While none of the following are required for graduation, they are recommended by the department.

ID 113	Freshman ID
ID 312	Architectonics
ID 425	Advanced Computer Aided Design
PF 208	Photography for Industrial Designer
CR 252	ID Plaster Workshop
EM 110	Computer Concepts
HU 251	History of Design
HU 452	Topics of Design

Media Arts

Harris Fogel
Chairperson
215/875-1020

The Media Arts Department offers major concentrations in photography, film/video, and animation while providing elective classes to the University at large. The three-year curriculum of each major is built around a sequence of classes designed to move the student to a position of independence within the discipline. An introduction to the fundamental ideas and techniques of the medium fills much of the sophomore year. During the two remaining years, the student is expected to refine techniques, develop a sense of personal vision, identify goals, and pursue activities directly related to professional practice.

The Media Arts Department provides extensive studio facilities and equipment for students enrolled in its courses. A nominal fee is required for access.

Philadelphia's professional resources have allowed the department to develop an extensive internship program for advanced Media Arts majors. This program allows students to gain professional experience while earning academic credit. Internship sponsors have included commercial photography studios; galleries; independent artists; animation, film, video, and multimedia production houses; television stations; medical facilities; magazine and book publishers; and digital imaging studios.

The Media Arts Department also offers minor concentrations in all three of its programs—film/video, animation, and photography, which are available to students majoring in studio areas outside of the Media Arts Department. Those interested in this option should consult with both their major advisor and the Media Arts Department.

Media Arts Faculty

George Akerley
Adjunct Associate Professor
BM, Composition, Philadelphia
Musical Academy
MM, Composition, Philadelphia College
of Performing Arts

Laurence Bach
Professor
BFA, Philadelphia College of Art
Graduate Study, School of Design,
Basel Switzerland

Lowell Boston
Adjunct Associate Professor
BFA, The University of the Arts
MFA, California Institute of the Arts

John J. Carlano
Adjunct Associate Professor
BFA, Philadelphia College of Art

A.D. Coleman
Senior Lecturer
BA, Hunter College
MA, San Francisco State College

Connie Coleman
Adjunct Associate Professor
BFA, MFA, Rhode Island School of Design

John Columbus
Adjunct Associate Professor
BFA, Hartford Art School
MFA, Columbia University School
of the Arts

David Deneen
Lecturer
BFA, The University of the Arts

David Fain
Lecturer
BFA, Rhode Island School of Design
MFA, California Institute of the Arts

Alida Fish
Professor
BA, Smith College
MFA, Rochester Institute of Technology

Harris Fogel
Assistant Professor
BA, Humboldt State University
MA, New York University

Michael Gitlin
Senior Lecturer
BA, Indiana University
MFA, Bard College

Gerald Greenfield
Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Jenny Lynn
Senior Lecturer
BFA, Tyler School of Art, Temple
University

Gabriel Martinez
Lecturer
BFA, University of Florida, Gainesville
MFA, Tyler School of Art, Temple
University

Nora Monroe
Lecturer
BA, Ohio State University
MFA, Temple University

Bernardo Morillo
Lecturer
BFA, The University of the Arts

Nicholas Mueller
Lecturer
BA, Yale University
MFA, Tyler School of Art, Temple
University

Vladan Nikolic
Senior Lecturer
BA, Belgrade University
MA, The New School for Social Research

Jeannie Pearce
Adjunct Associate Professor
BFA, Rochester Institute of Technology
MFA, University of Delaware

Peter Rose
Professor
 BA, City College of New York
 MA, San Francisco State College

John Serpentelli
Lecturer
 BFA, The University of the Arts
 MAT, The University of the Arts

Sandy Sorlien
Lecturer
 BA, Bennington College

Louis Squillace
Lecturer
 BFA, Tyler School of Art, Temple University
 MFA, University of Oregon

Karl Staven
Assistant Professor
 BA, Yale University
 MA, Harvard University
 MFA, New York University

Lynn Tomlinson
Assistant Professor
 BA, Cornell University
 MA, The University of the Arts
 MA, University of Pennsylvania

Jayne Wexler
Lecturer
 BFA, Philadelphia College of Art and Design

John Woodin
Lecturer
 BFA, University of New Orleans
 MFA, Tyler School of Art, Temple University

Ken Yanoviak
Lecturer
 BA, Temple University

Photography

This program prepares students for a wide range of careers in photography by providing a solid grounding in traditional photography and digital imaging. In the sophomore year, students receive in-depth training in craft and ideas fundamental to photographic imaging. Technical exercises concentrate on electronic imaging as well as on traditional black and white and color processes. The curriculum covers both descriptive photography and more experimental manipulated image making.

During the junior year, students consider photographic forms beyond the traditional print such as the photographic book, non-silver processes, and installation work. Large-format photography and studio practice with its control of artificial lighting are also part of the junior curriculum. In both the junior and senior years, students may pursue the study of specialized issues on an elective basis, including illustration and editorial photography, photojournalism, environmental portraiture, creative portfolio development, advanced digital imaging, and professional practice.

The senior year primarily involves the production of an independent body of work of the student's own choosing and direction. The senior thesis provides the opportunity to begin the process of self-definition as photographer and artist. A required senior-level course in photographic criticism, coupled with required classes in the history of photography, culminates the strong emphasis that the department places on critical thinking and self expression in words as well as through photographs.

An outstanding resource available to students of photography is the Paradigm lecture series, hosted by the Media Arts Department each spring. Through this series, photographers of national and international reputation visit the campus to discuss their work and meet with the students.

Photography Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PF 210 A Introduction to Film I	3.0
PF 211 A/B Introduction to Photography I & II	6.0
PF 217 Color Concepts	3.0
Studio Electives	6.0
Liberal Arts *	12.0
Sophomore Year Total	30.0

Junior	Credits
<i>Required Courses:</i>	
PF 311 A/B Junior Photo Workshop I & II	6.0
PF 313 A/B Basic Photo Studio I & II	6.0
PF 315 Digital Photography Workshop	3.0
<i>Select 3 credits from the following courses:</i>	
PF 323 Selected Topics: Photo	3.0
PF 413 Professional Practices	3.0
PF 499 Internship	3.0
PF 999 Independent Study	3.0
Studio Electives	3.0
Liberal Arts *	9.0
Junior Year Total	30.0

Senior	Credits
<i>Required Courses:</i>	
PF 411 A/B Senior Photo Workshop I & II	6.0
PF 415 A/B Senior Photo Seminar I & II	6.0
Studio Electives	9.0
Liberal Arts *	9.0
Senior Year Total	30.0

* Please note: HU 255 History of Photography is required of all Photography majors as part of the total Liberal Arts distribution.

Film/Video

The independent film and video artist serves as the model for our program in both live-action film and animation. At the same time, a solid preparation and foundation in craft has enabled an extremely high percentage of our graduates to enter the professional field as free-lance editors, sound recordists, cinematographers, technicians, animators, screenwriters, and directors.

The filmmaking area provides its students with a background in all phases of film and video production, including film cinematography, videography, film and video editing, and sound/image manipulation. As in still photography, the filmmaking students acquire a strong background in criticism, theory, and history of media. All film/video majors pursue at least one practical internship as part of the degree requirements.

Media study at the University has been supplemented by a number of other activities, including the Paradigm Lecture Series. Through this series, which occurs each spring, film and video artists of national and international reputation have visited the campus for lectures and screenings.

Film/Video
Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PF 210 A/B Introduction to Film I & II	6.0
PF 211 A Introduction to Photography I	3.0
PF 212 A Animation Drawing I	3.0
Studio Electives	6.0
Liberal Arts *	12.0
Sophomore Year Total	30.0
Junior	Credits
<i>Required Courses:</i>	
PF 310 A/B Junior Cinema Production I & II	6.0
WM 219 Writing for Film	3.0
PF 324 Film Forum: Selected Topics	3.0
PF 320 Film Sound	3.0
PF 322 Media Technology	3.0
Studio Electives	3.0
Liberal Arts *	9.0
Junior Year Total	30.0
Senior	Credits
<i>Required Courses:</i>	
PF 410 A/B Senior Cinema Production I & II	6.0
PF 424 Time: A Multi-disciplinary Seminar	3.0
PF 499 Internship	3.0
Studio Electives	9.0
Liberal Arts *	9.0
Senior Year Total	30.0

* WM 251 and WM 252 Narrative Cinema I & II are required of all Film/Video majors as part of the total liberal arts distribution.

Animation

Animation brings together a wide variety of interests and skills. While the final presentation utilizes the technology of filmmaking, the visual materials being animated may be generated through such diverse disciplines as painting and drawing, sculpture, illustration, graphic arts, and still photography. The Animation program offers instruction in both traditional and experimental approaches to the medium.

This broad-based approach has allowed graduates to obtain professional positions both in the animation industry and as independent free-lancers. Alumni become directors, storyboard artists, production assistants, special-effects animators, and character designers.

Animation
Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PF 210 A/B Introduction to Film I & II	6.0
PF 212 A/B Animation Drawing I & II	6.0
PF 216 Computer Animation I	3.0
Studio Electives	3.0
Liberal Arts *	12.0
Sophomore Year Total	33.0
Junior	Credits
<i>Required Courses:</i>	
PF 312 A/B Junior Animation Workshop I & II	6.0
PF 316 Computer Animation II	3.0
PF 320 Film Sound	3.0
PF 322 Media Technology	3.0
Studio Electives	6.0
Liberal Arts *	9.0
Junior Year Total	30.0
Senior	Credits
<i>Required Courses:</i>	
PF 412 A/B Senior Animation Workshop I & II	6.0
WM 219 Writing for Film	3.0 or
or PF 424 Time: A Multi-disciplinary Seminar	3.0
PF 324 Film Forum: Selected Topics	3.0
Studio Electives	9.0
Liberal Arts *	9.0
Senior Year Total	30.0

* WM 251 and WM 252 Narrative Cinema I & II are required of all Animation majors as part of the total Liberal Arts distribution.

Film/Animation

This dual Film/Animation major requires 132 credits for graduation.

Film/Animation Credit Requirements

Sophomore	Credits
<i>Required Courses:</i>	
PF 210 A/B Introduction to Film I & II	6.0
PF 211 A Introduction to Photography I	3.0
PF 212 A/B Introduction to Animation I & II	6.0
PF 216 Computer Animation I	3.0
Studio Electives	3.0
Liberal Arts *	12.0
Sophomore Year Total	33.0

Junior	Credits
<i>Required Courses:</i>	
PF 310 A/B Junior Cinema Production I & II	6.0
PF 312 A/B Junior Animation Workshop I & II	6.0
PF 316 Computer Animation II	3.0
PF 320 Film Sound	3.0
PF 322 Media Technology	3.0
Studio Electives	3.0
Liberal Arts *	9.0
Junior Year Total	33.0

Senior	Credits
<i>Required Courses:</i>	
PF 410 A/B Senior Cinema Production I & II	6.0
PF 412 A/B Senior Animation Workshop I & II	6.0
WM 219 Writing for Film	3.0 or
or	
PF 424 Time: A Multi-disciplinary Seminar	3.0
PF 324 Film Forum: Selected Topics	3.0
PF 499 Internship	3.0
Studio Electives	3.0
Liberal Arts *	9.0
Senior Year Total	33.0

* WM 251 and WM 252 Narrative Cinema I & II are required of all Film/Animation majors as part of the total Liberal Arts distribution.

Art Education

Janis Norman

Chairperson and Director
215-875-4881 or 4882

Pre-Certification Concentration in Art Education

The teaching of art is a profession that allows for the artist-teacher's continued growth while nurturing the aesthetic and creative experience of others. Recent national as well as statewide attention to education and to the role of the arts in education makes this an especially good time for students to consider becoming an art teacher and artist. In preparing students for careers in art education, the University is committed to the ideal of exemplary teachers who are also able to produce their own competent works. To that end, the University offers a flexible program of competency-based education at the undergraduate level to prepare students to complete a professional certification program after graduation or within a nine-semester undergraduate program.

The Pre-Certification concentration is designed to be taken in conjunction with a regular studio major in the BFA program. In addition to meeting the requirements of a major studio department, students enrolled in the teacher certification program take courses in the Art Education Department, plus prescribed courses in liberal arts, photography, electronic media, and other studio areas. These courses are taken within the general Liberal Arts and studio electives requirements.

The Art Education concentration provides a strong theoretical and practical foundation for teaching as a career.

Through field experiences starting in the sophomore year, the student is able to explore teaching in a variety of traditional and alternative settings. Students are also provided with the necessary competencies in teaching Discipline-Based Art Education and the state and national standards through special studies in education combined with liberal arts coursework in art history, aesthetics, criticism, social sciences, plus psychology, and studies in studio production.

The Pre-Certification Concentration may be taken in its entirety or in part to fit individual plans and needs. Students who satisfactorily complete the program will be able to enroll directly in the Professional Semester, completing the student-teaching requirement, the PRAXIS National Teachers Exam, and qualifying for the Pennsylvania Instructional I Certificate to teach Art K-12 in as little as one regular semester beyond the bachelor's degree. Another viable alternative is that qualified graduates may enter the Master of Arts in Teaching program in which it is possible to earn a Masters degree and certification in as little as one additional year.

The Pre-Certification program, if taken in conjunction with the BFA degree, allows for the majority of the concentration in Art Education to be completed within the four years required for the bachelor's degree. The remaining requirements for certification may be completed in one additional professional semester, in which AE 659 Student Teaching Practicum is taken, along with AE 552 The Art of Teaching.

Academic Regulations

Students working toward certification are required to maintain a 3.0 cumulative average in certification coursework. Admission to the Student Teaching Practicum is by permission of the department, based on satisfactory completion of all prerequisites, on evidence of promise as a teacher demonstrated in prior coursework, and on good academic standing. A grade of "B" or better in the Student Teaching Practicum is required for recommendation for certification.

Art Education Faculty

Paul Adorno

Adjunct Assistant Professor
BA, Georgetown University
MS in Ed, University of Pennsylvania

Kathy Browning

Assistant Professor
BFA, York University
BEd, University of Toronto
MFA, York University
PhD, University of Toronto

Anne El-Omami

Associate Professor
BFA, BA, University of Nebraska, Lincoln
MA, University of Nebraska

Vivian Ford

Adjunct Assistant Professor
BS, MS, Cheyney State College
PhD, Pennsylvania State University

Diane Foxman

Lecturer
BA, Antioch College
MA Art Ed, Goddard College

Arlene Gostin

Associate Professor
BA, University of Delaware
MA, Philadelphia College of Art

Janis Norman

Associate Professor
BAE, University of Kansas
MA, University of Missouri, Kansas City
PhD, University of Kansas

Susan Rodriguez

Adjunct Professor
BFA, MEd, Tyler School of Art, Temple University

Barbara Suplee

Assistant Professor
BFA, West Chester University
MEd, Tyler School of Art, Temple University
PhD, Pennsylvania State University

Recommended Schedule of Courses for Pre-Certification in Art Education

Freshman
Standard Foundation and
Liberal Arts Program
*HU 140 A/B Survey of Visual Art 6.0

Sophomore
First Semester or Second Semester
AE 200 Presentation Skills 1.0
AE 201 Intro. to Visual Arts
Education 2.0
*HU 162 Individual and Society 3.0
*HU 270 Introduction to Aesthetics 3.0
*HU 181 Child and Adolescent
Psychology 3.0
*HU 357 Modern Art (preferred choice) 3.0
or Discipline Art History 3.0

Junior
First Semester or Second Semester
AE 559 Saturday Practicum 3.0
*HU 363 Modern Culture 3.0
or
*HU 462 American Social Values 3.0
*HU 388 Perception 3.0
or
a natural science course 3.0
*HU 323 Arts Criticism 3.0

Senior
First Semester
AE 547 Program Design/Methods
in Elementary School 3.0
AE 548 Program Design/Methods in
Middle/Secondary School 3.0

9th/Professional Semester of BFA Program
AE 552 The Art of Teaching 3.0
AE 659 Student Teaching Practicum 9.0

Required Studio Electives

Pre-Certification students should complete at least three credits in a two-dimensional media if their major is in a three-dimensional area, and vice versa. Other studio work must include at least one course each in photography and computer graphics.

Recommended Electives in Art Education

AE 531 Multicultural Learning 3.0
AE 532 Design for Interdisciplinary
Learning 3.0
AE 632 Applications of
Interdisciplinary Learning 3.0

The Professional Semester

The Pre-Certification Concentration, when coupled with the Professional Semester, is accredited by the Pennsylvania Department of Education as an approved program to prepare students to receive the Instructional I Certificate to teach Art K-12.

Since June, 1987, all applicants for certification in Pennsylvania must also pass the Core Battery and Art Education Specialty Test of the PRAXIS Series, Professional Assessments for Beginning Teachers, of the National Teachers Exam, to qualify for the certificate.

The Professional Semester is an intensive experience built around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks to teaching at the middle or secondary school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty.

Supplementary courses and activities complete the preparation of the future teacher to enter the profession. The professional semester is available to students only after major requirements have been met, and normally after graduating with a bachelor's degree.

Professional Semester or 9th Semester of BFA Program

AE 552 The Art of Teaching 3.0
AE 659 Student Teaching
Practicum 9.0

* Balance of required Liberal Arts.

** Photography and Computer competency is required for certification with a minimum requirement of one course in each area.

Art Therapy

Karen Clark-Schock
Director
215-875-4880

Concentration in Art Therapy

Art therapy, a well-respected discipline within the human services profession, offers an exciting career alternative for the studio art major. It utilizes art as a nonverbal means of communication and self-expression, and thereby provides a creative vehicle with which to explore personal problems as well as personal strengths and potentials.

Art therapists work with children and adults of all ages in a variety of settings. These include psychiatric and medical hospitals, schools, clinics, community centers, nursing homes, drug and alcohol treatment clinics. As members of a team, art therapists may work with physicians, psychiatrists, psychologists, social workers and educators. The art therapist uses artwork for both diagnosis and treatment. Art therapy can also be utilized as a means of promoting creativity and wellness, and can therefore be viewed as a force in the prevention of illness.

The concentration in art therapy at The University of the Arts gives students a chance to explore a career option while engaged in undergraduate study. This preparation is invaluable when considering graduate school.

Students who do not wish to pursue the professional degree will nonetheless find that their study of art therapy is beneficial in other fields, particularly in education, and in their own personal development.

While enrolled in one of the BFA programs of the College, students can also elect a concentration in Art Therapy, which introduces them to the discipline on the undergraduate level.

Students who elect the Art Therapy program take four designated courses in psychology and behavioral science, which can also count toward the Liberal Arts requirements of their BFA program, and fifteen credits of art therapy courses, which are considered as studio electives in fulfilling the BFA program requirements. At graduation, Art Therapy Concentration students receive a certificate of completion in Art Therapy along with the BFA degree.

AUHS Articulation Agreement

For the students interested in applying to Allegheny University of the Health Sciences, an articulation agreement with AUHS gives a limited number of qualified students guaranteed admission to the Master's Degree Program in Art Therapy.

Art Therapy Faculty

Karen Clark-Schock
Adjunct Assistant Professor
BA, Rosemont College
MCAT, Hahnemann University
PsyD, Immaculata College

Nancy Gerber
Lecturer
BS, Pennsylvania State University
MS, Hahnemann University

Ronald Hays
Senior Lecturer
MS, Hahnemann University

Art Therapy Credit Requirements

Sophomore		Credits
HU 181 A	Child and Adolescent Psychology	3.0
HU 181 B	Adult Psychology	3.0
Junior		
HU 384	Abnormal Psychology	3.0
AT 300	Intro. to Art Therapy	3.0
AT 301	Social and Group Process	3.0
AT 302	Theories & Tech. Art Therapy	3.0
Senior		
AT 303	Clinical Aspects of Art Therapy	3.0
AT 401	Senior Practicum	3.0
HU 483	Theories of Personality	3.0
Total		27.0

Graduate Programs

Graduate study in the College of Art and Design is on the cutting edge of today's professional art world, providing intensive professional preparation in a stimulating multi-arts environment. A select range of specialized graduate degrees in Fine Arts, Design, and Visual Arts Education features focused curricula, small classes, dedicated faculty, and access to outstanding facilities and resources. All programs address interarts and/or interdisciplinary issues through both studio activity and the University Seminars: "Structure and Metaphor," and, "Art and Society," which brings students together from all graduate programs at the College of Art and Design. Additionally, all MFA students take the University Seminar: "Criticism."

A University of the Arts education extends beyond the classroom and studio. Through partnerships, workshops, residencies, internships, and symposia, students engage the larger art, design, and education communities and interact with some of today's most important artists, designers and educators in a broad range of disciplines.

Master of Fine Arts in Book Arts/Printmaking

Mary Phelan
Director
215-875-1119

The Master of Fine Arts Degree in Book Arts/Printmaking is built upon the University's forty-year tradition of involvement with the book and printed image. Open to all qualified students with an undergraduate degree in Liberal Arts, Design, Photography, Printmaking or Fine Arts, the program emphasizes the artist's demands upon the book as an art form. The course of study, based upon each student's interest and level of experience, allows for the advancement of conceptual abilities while developing technical proficiencies in both traditional and state-of-the-art processes. Investigation of related fields of study in studio arts and liberal arts encourages an approach that is experimental, interdisciplinary and reflective of a broad range of personal and professional involvement.

The sixty-credit, two-year program is offered within the Printmaking Department and draws upon the expertise of a faculty of professional artists and a full complement of technical facilities. Visiting artists, field trips, and guest lecturers supplement the studio experience. Access to Philadelphia's rich heritage of public and private collections furnishes a unique opportunity to study rare and contemporary manuscripts, prints and books. Internships in professional book and print-related organizations and libraries are available for qualified students.

Specialized Facilities

In addition to studios for stone and plate lithography, intaglio and relief printing, waterbased screenprinting, and non-silver photography, the Printmaking Department contains a bookbinding room with stationary vertical and portable book presses, a tabletop and floor board shear, and a guillotine paper cutter. The letterpress studio is equipped with 4 Vandercook proof presses, a photopolymer platemaking system, and over 150 fonts of foundry type and monotype in varied style and size. The offset lithography pressroom holds an ATF-Davidson offset press and an ATF-Davidson Super Chief two-color press for hands-on experience.

MFA in Book Arts/Printmaking Credit Requirements

Year One		Fall	Spring
PR 600 A/B	Book Arts Colloquium	1.5	1.5
PR 610 A/B 01	Book Arts Studio	3.0	3.0
PR 610 A/B 02	Book Arts Studio	4.5	3.0
PR 623 A/B	Bookbinding	1.5	1.5
PR 626	Offset Lithography	1.5	—
GR 692	University Seminar: Art & Society	—	3.0
Liberal Arts or Studio Electives		3.0	3.0
		15	15
Year Two		Fall	Spring
PR 700 A/B	Book Arts Colloquium	1.5	1.5
PR 710 A/B 01	MFA Thesis Studio	3.0	3.0
PR 710 A/B 02	MFA Thesis Studio	3.0	3.0
PR 723 A/B	Bookbinding	1.5	1.5
GR 691	University Seminar: Structure and Metaphor	3.0	—
GR 791	University Seminar: Criticism	—	3.0
Liberal Arts or Studio Electives		3.0	3.0
		15	15
Total Credits		60	

For a description of each course, please refer to pages 84 through 86 under "Printmaking."

The program also utilizes the Typography Lab, adjacent to the Printmaking facilities, which houses a darkroom facility equipped with enlargers, one horizontal and three vertical copy cameras, and a Linotype L100 Macintosh computer typesetting system that is integrated with the University's Macintosh Labs.

Another important resource is the Borowsky Center for Publication Arts, equipped with a Heidelberg KORS offset press and a full darkroom for experimental and production printing. Separate graduate studio space for Book Arts students provides work stations, light tables, portable book presses, and a paper cutter.

The core program of letterpress, offset lithography and bookbinding courses is augmented by investigations into related fields of study in studio-arts and liberal arts. An approach that is experimental, interdisciplinary, and reflective of a broad range of personal and professional involvement is encouraged. A qualifying review at the conclusion of the first year's coursework is required to continue in the program. The second year extends concentration in coursework towards the MFA Thesis Exhibition under the supervision of a selected MFA Advisory Committee.

MFA in Book Arts/Printmaking Faculty

Deborah Curtiss
Adjunct Associate Professor
Antioch College
BFA, Yale University
MA, The University of the Arts

James Green
Senior Lecturer
BFA, Oberlin College
MPH, Yale University
MLS, Columbia University

Gerald Greenfield
Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Lois M. Johnson
Chair, Fine Arts
Coordinator of Printmaking Department
Professor
BSED, University of North Dakota
MFA, University of Wisconsin-Madison

Peter Kruty
Senior Lecturer
BA, University of Chicago
MLS, MA, University of Alabama

Nathan Knobler
Professor
BFA, Syracuse University
MFA, Florida State University

Hedi Kyle
Adjunct Associate Professor
Diploma, Werk Kunst Schule, Germany

Larry Mitnick
Associate Professor
BArch, Cooper Union
MArch, Harvard University

Mary Phelan
Director, Book Arts/Printmaking
Associate Professor
BS, College of Saint Rose
MA, University of Wisconsin-Madison

Robin Rice
Senior Lecturer
BFA, Ohio Wesleyan University
MA, University of Missouri

Patricia M. Smith
Assistant Professor
BA, Immaculata College
MA, Philadelphia College of Art
Yoshida Hanga Academy, Tokyo

Lori Spencer
Senior Lecturer
BFA, SUNY, Purchase
MFA, The University of the Arts

Susan T. Viguers
Associate Professor
BA, Bryn Mawr College
MA, University of North Carolina at Chapel Hill
PhD, Bryn Mawr College

Master of Industrial Design

Charles Burnette
Director
215-875-1065

The two-year, 60 credit Master of Industrial Design degree focuses on the design knowledge, technological potentials and critical issues needed to meet human needs in the development of industrially produced objects, environments and systems. During the first three semesters of the two year program, candidates explore research methods, ideation strategies, and design processes informed by new media and manufacturing technologies in preparation for a thesis project based on personal career interests which is completed during the last semester.

Within the discipline of Industrial Design, the program addresses the complex range of concerns that informs the development and use of product and furniture design, a variety of real and virtual environments, the role of design in education, and the development and application of new tools, techniques and knowledge to support design. Issues and skills that are critical to the design of manufactured products and environments include an awareness of new media and technologies; changing cultural and behavioral paradigms; the semantics and poetics of form and space; smart materials and management systems; new manufacturing, production and distribution options; human factors; environmental and ecological considerations; and design assessment.

The Masters Thesis requires the research, development, planning, representation and evaluation of a design for an advanced product, technique, environment or program that addresses a recognized or potential need. Industries are encouraged to propose and sponsor thesis projects and to support degree candidates in research and development programs of mutual interest. Candidates may also benefit from the resources, expertise, and support provided through funded research and industry sponsorships within the University. Students have the option to take a component of the Advanced Project Tutorial (a course, workshop, internship, etc.) in the profession, industry, and/or other universities under appropriate academic supervision.

The program seeks candidates with professional design, engineering or scientific backgrounds, and at least one year of professional experience, who have a career interest in a specialty or subject area within the scope of the program. Candidates are expected to be qualified to undertake tutored independent study, to have proven writing skills, and be able to articulate their educational objectives as a condition of admission.

Master of Industrial Design Faculty

Charles Burnette
Director, MID Program
Professor
BArch, MArch, PhD, University
of Pennsylvania

Deborah Curtiss
Adjunct Associate Professor
Antioch College
BFA, Yale University
MA, The University of the Arts

Daniel Formosa
Guest Lecturer
MA, New York University

Gerald Greenfield
Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Nathan Knobler
Professor
BFA, Syracuse University
MFA, Florida State University

Larry Mitnick
Associate Professor
BArch, Cooper Union
MArch, Harvard University

Pavel Ruzicka
Human Factors Lab Manager
MME, University of Engineering,
Czech Republic
MID, The University of the Arts

Mark Scott
Systems Developer
BS, Duke University

Specialized Facilities

Graduate design studios are equipped with Macintosh computers and adjoin an advanced computing lab equipped with Silicon Graphics and Macintosh multimedia computers and a Media 100 video editing suite. All systems are networked and supported by workgroup servers, die sublimation and laser printers and direct connections to Internet and other networked services. The suite includes an experimental human factors laboratory featuring product design and assessment in a virtual reality environment. Software includes Alias, Coryphaes, and Jack[®] human figure software running under Unix, and a wide range of software running under Apple's System 7. The program is also supported by extensive departmental metal, wood, and plastics shops on the same floor.

MID Credit Requirements

Year One		Fall	Spring
ID 601 / 602	Advanced Design Studio	6	6
ID 600	ID Seminar: Thesis Research	—	3
ID 622	Advanced Production Technologies	3	—
ID 625	Advanced Computing Applications	3	—
ID 627	Human Factors: Interactivity	—	3
GR 692	University Seminar: Art and Society	—	3
Electives		3	—
		15	15
Year Two		Fall	Spring
ID 710 / 711	Advanced Project Tutorial I, II	6	6
ID 700	ID Seminar	—	3
ID 749	Masters Thesis Documentation	—	6
GR 691	University Seminar: Structure and Metaphor	3	—
Electives		6	—
		15	15
Total Credits		60	

Master of Fine Arts in Museum Exhibition Planning and Design

Jane Bedno
 Director
 215-875-1110

Recognized formally as a part of the museum profession by the American Association of Museums, the field of exhibition planning and design has become a demanding, fast-growing profession as museums respond to the demand for exhibitions addressed to public needs and interests. With the cooperation of a group of major regional museums, following the guidelines established by N.A.M.E. (National Association for Museum Exhibition), The University of the Arts offers a two-year, 60-credit Master of Fine Arts degree which prepares students for professional careers in the planning and design of exhibits for museums and interpretive centers, focusing on methods of presentation for collections and information, and exploring the full range of exhibition communication and methodology.

Representatives of cooperating museums and the resident staff offer a curriculum that addresses the conceptualization, research, organization, design, and production of museum exhibits and presentations, utilizing a variety of techniques and media. It also explores exhibit programming, evaluation and management methods applicable in a wide range of museum situations. Visiting experts teach many aspects of museum presentation, education and management, and students make privileged visits to design departments, production shops, galleries, exhibits and programs in numerous varied museums in Philadelphia, the Mid-Atlantic Region, Washington, and New York.

Students undertake a thesis project and a supervised museum internship related to their career interests during the second year of the program. To preserve the intimate contact with museum professionals and to guarantee participants studio facilities, the program is limited to nine entrants per year.

Most candidates for this program will have previously completed a baccalaureate degree in industrial, graphic, interior, or architectural design and demonstrate an acceptable level of professional accomplishment through a portfolio or another appropriate means. Alternatively, they may seek admission with a baccalaureate in a discipline related to a particular career direction, and take courses to develop the

necessary background in design. Students from non-design, non-art backgrounds, are encouraged to apply.

The first year provides a basic understanding of the exhibition process, with the first semester focused on conceptual development, planning, systems, and intellectual analysis of problems, and the second on the practical implementation of concepts and on understanding materials and methods of exhibition design and production. The second year is dedicated to practice of skills learned during the first year, practical exposure to actual exhibition development practice in museums and museum consultancies, and thesis development and completion.

MFA in Museum Exhibition Planning and Design Credit Requirements

Year One		Fall	Spring	
ME 500 / 501	The Museum Course/History of Museum	3	3	
ME 610 A/B	Museum Exhibition Design Studio	6	6	
ME 620	Environmental Graphics	—	3	
ME 623	Exhibition Materials and Technology	3	—	
GR 692	University Seminar: Art and Society	—	3	
Elective		3	—	
		15	15	
Year Two		Summer	Fall	Spring
ME 759	Museum Internship*	3	—	—
ME 710	Museum Exhibition Design Studio	—	6	—
ME 508	The Museum Audience	—	3	—
ME 622	Media for Museum Communication	—	—	3
ME 749 A/B	Thesis Development	—	3	3
GR 691	University Seminar: Structure and Metaphor	—	3	—
GR 791	University Seminar: Criticism	—	—	3
Elective		—	—	3
		3	15	12
Total Credits		60		

* Students with at least six months of direct exhibition-related experience in a museum, equivalent institution, or a museum consultancy may substitute one three-hour elective for the internship requirement.

Specialized Facilities

The Graduate studios in Museum Exhibition Planning and Design feature direct student access to a computer-aided design center. The Computer-Aided Design/Computer-Aided Manufacturing (CAD/CAM) facility and the academic computing laboratories are completely equipped computer centers dedicated to drafting, rendering, model making, desktop publishing, computer-aided graphic design, multimedia, and illustration.

MFA in Museum Exhibition Planning and Design Faculty

Ed Bedno

Adjunct Professor

BFA, Art Institute of Chicago

MS/GD, Institute of Design,

Illinois Institute of Technology

Jane Bedno

Director, Museum Exhibition Planning and Design

Associate Professor

BA, Roosevelt University

JD, College of William and Mary

Michael Blakeslee

Associate Professor

BS, Oklahoma State University

BA, Central State University

MFA, Cranbrook Academy of Art

Elizabeth Bogle

Adjunct Associate Professor

BS, Philadelphia College of Art

Deborah Curtiss

Adjunct Associate Professor

Antioch College

BFA, Yale University

MA, The University of the Arts

Alice Dommert

Senior Lecturer

BArch, Louisiana State University

MFA, The University of the Arts

Anne El-Omami

Associate Professor

BFA, BA, University of Nebraska, Lincoln

MA, University of Nebraska

Gerald Greenfield

Associate Professor

BA, Pacific University

MFA, Rhode Island School of Design

John Holland

Senior Lecturer

BA, Bennington College

MArch, University of Pennsylvania

Nathan Knobler

Professor

BFA, Syracuse University

MFA, Florida State University

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Tom Porett

Professor

BS, University of Wisconsin

MS, Institute of Design, Illinois

Institute of Technology

Robin Rice

Senior Lecturer

BFA, Ohio Wesleyan University

MA, University of Missouri

David Wolfe

Senior Lecturer

BS, Philadelphia College of Art

Master of Arts in Art Education

Janis Norman

Director
215-875-4881 or 875-4882

The Master of Arts in Art Education program at The University of the Arts is designed to develop the studio, intellectual, and professional education background of art educators, enabling them to meet advanced professional goals.

Coordinating professional education courses with work in liberal arts, graduate research and a concentration in studio, the MA in Art Education Program offers custom-designed programs of study to meet individual needs. A series of graduate education seminars address historical and contemporary issues in art theory, criticism, and education. Drawing on the wide range of studio departments, nearly half of the program is reserved for work in one or more studio area, depending upon the student's particular background and career needs. The independent thesis or graduate project, which is normally completed in two semesters, may take the form of either an academic research paper or a graduate project in an appropriate format.

Designed for established or new teachers, the degree may satisfy credit accrual requirements for Permanent Certification or lead to other career advancement. Graduates have also found the program relevant to positions in museum education, college (especially junior college) teaching, arts administration, educational media, and other related fields. Applicants must hold a Bachelor's degree or equivalent with no less than 40 credits in studio work with a "B" or better cumulative average. A teaching certificate is not required. Students not holding degrees in the visual arts can expect to complete 18 credits of foundation studies and/or up to 40 credits of studio work, depending upon faculty review of their portfolio.

The degree may also be taken in conjunction with the Certification Program in Art Education thereby allowing the student to earn a Masters degree plus Certification. The difference between this combination and the MAT, Masters of Arts in Teaching, is the concentration in graduate studio work and the research and thesis required for the MA degree.

Full-time students may complete the MA program in one academic year plus a summer or three semesters. Part-time students may take coursework over as many as five years. Depending on the needs of the individual student, professional education courses and selected studio and liberal arts courses may be taken in the evenings and summers.

MA in Art Education Faculty

Kathy Browning

Associate Professor
BFA, York University
BEd, University of Toronto
MFA, York University
PhD, University of Toronto

Deborah Curtiss

Adjunct Associate Professor
Antioch College
BFA, Yale University
MA, The University of the Arts

Anne El-Omami

Associate Professor
BFA, BA, University of Nebraska, Lincoln
MA, University of Nebraska

Arlene Gostin

Associate Professor
BA, University of Delaware
MA, Philadelphia College of Art

Gerald Greenfield

Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Nathan Knobler

Professor
BFA, Syracuse University
MFA, Florida State University

Larry Mitnick

Associate Professor
BArch, Cooper Union
MArch, Harvard University

Janis Norman

Chairperson, Art Education
Associate Professor
BAE, University of Kansas
MA, University of Missouri, Kansas City
PhD, University of Kansas

Susan Rodriguez

Adjunct Assistant Professor
BFA, MEd, Tyler School of Art, Temple University

Karen Clark-Schock

Adjunct Assistant Professor
BA, Rosemont College
MCAT, Hahnemann University
PsyD, Immaculata College

Barbara Suplee

Coordinator Saturday Lab School
Assistant Professor
BFA, West Chester University
MEd., Temple University
PhD, Pennsylvania State University

MA in Art Education Credit Requirements

Scheduling option for full time enrollment:		Summer	Fall	Spring
AE 606	Research in Education	—	3	—
GR 691	University Seminar: Structure and Metaphor	—	3	—
AE 610	Graduate Studio Seminar	—	3	—
AE 602	History of Ideas in Art and Museum Education	—	—	3
AE 649*	Graduate Project/Thesis	—	—	6
GR 692	University Seminar: Art and Society	—	—	3
Studio Concentration		3	7.5	1.5
Liberal Arts Elective		3	—	—
		6	16.5	13.5
Total Credits		36		

*AE 649, Graduate Project/Thesis may be taken as a 6 credit block or in two 3 credit blocks.

Master of Arts in Museum Education

Anne El-Omami
Director
215-875-4879 or 875-4881

The Master of Arts in Museum Education is a concentrated program focused on the development and implementation of appropriate pedagogical practices and critical/interpretive skills for communicating to the public about culture and the arts. Coursework comprises three distinct areas: a broad education core addressing theory and methods, a concentration in museum studies and practices, and a professional core including research and an internship with a cooperating museum.

Applicants should have had a core of at least 40 credits in the arts, liberal arts, and/or communications, with a minimum of 18 credits in art history (or 12 credits in art history and 6 credits in anthropology or communications). This degree is an appropriate option for those with a strong commitment to providing educational programming within a museum context or alternative site, as well as for teachers who wish a concentration in museum education so they may utilize museum resources more effectively in the classroom.

Museums and galleries worldwide are becoming more dependent upon their audiences for support. Consequently, the role of museums is changing to meet audience demands, including expectations for more relevant and accessible public educational programming to promote cultural knowledge and interests. This growing trend has created a greater demand for well-trained professionals with special knowledge and expertise in planning and implementing museum programs. Additionally, current educational theory and

methodology embrace the inclusion of art history, criticism, and aesthetics as critical components of the arts education curriculum, all areas heavily dependent upon museums for exemplary resources and reference. The MA in Museum Education focuses on a wide variety of museums and institutions with similar missions and operations and prepares educators to function within the changing context of contemporary schools, museums and related institutions. The MA in Museum Education may be completed in two semesters and a summer or in three semesters.

The Museum Studies core may be taken separately or in conjunction with another Master's Program at The University of the Arts. The core includes courses from the museum studies core and may also include the Graduate Museum Project and Internship with special approval. This series of courses may be combined with the Master of Arts in Teaching in the Visual Arts or the Master of Arts in Art Education. This option may be completed in three semesters and a summer, depending upon fulfillment of the prerequisites and scheduling considerations.

MA in Museum Education Credit Requirements

		Fall	Spring	Summer Fall
Education Core				
AE 606	Research in Education	3	—	—
GR 691	University Seminar: Structure and Metaphor	3	—	—
AE 550	Creative and Cognitive Development	3	—	—
GR 692	University Seminar: Art and Society	—	3	—
Museum Studies Core				
AE 510	Museum Education Practicum	3	—	—
ME 508	The Museum Audience and Evaluative Techniques	3	—	—
ME 501	History of the Museum	—	3	—
AE 530	Interactive Media	—	3	—
AE 615	Educational Programming for Museums & Alternative Sites	—	3	—
Professional Core				
AE 648	Graduate Museum Project	—	3	—
AE 658	Museum Internship	—	—	6
		15	15	6
Total Credits		36		

Note: Additional elective courses may be taken in either semester in Interactive Media, Multicultural Learning, Design for Interdisciplinary Learning and/or History of Ideas in Art and Museum Education.

MA in Museum Education Faculty

Paul Adorno

Adjunct Assistant Professor
AB, Georgetown University
MSC, University of Pennsylvania

Ed Bedno

Adjunct Professor
BFA, Art Institute of Chicago
MS/BD, Institute of Design, Illinois
Institute of Technology

Jane Bedno

Associate Professor
BA, Roosevelt University
JD, College of William and Mary

Kathy Browning

Associate Professor
BFA, York University
BED, University of Toronto
MFA, York University
PhD, University of Toronto

Deborah Curtiss

Adjunct Associate Professor
Antioch College
BFA, Yale University
MA, The University of the Arts

Anne El-Omami

Associate Professor
BFA, BA, University of Nebraska, Lincoln
MA, University of Nebraska

Gerald Greenfield

Associate Professor
BA, Pacific University
MFA, Rhode Island School of Design

Nathan Knobler

Professor
BFA, Syracuse University
MFA, Florida State University

Larry Mitnick

Associate Professor
BArch, Cooper Union
MArch, Harvard University

Janis Norman

Chairperson, Art Education
Director of Art Education Graduate Programs,
Associate Professor
BAE, University of Kansas
MA, University of Missouri Kansas City
PhD, University of Kansas

Tom Porett

Professor
BS, University of Wisconsin
MS, Institute of Design, Illinois
Institute of Technology

Portia Hamilton Sperr

Adjunct Associate Professor
Lead Faculty, Museum Education
Diploma in Pedagogy, Assoc. Montessori
International
BA, Barnard College

Barbara Suplee

Coordinator Saturday Lab School
Assistant Professor
BFA, West Chester University
MEd., Temple University
PhD, Pennsylvania State University

Master of Arts in Teaching in Visual Arts

Janis Norman
Director
215-875-4881 or 875-4882

The Master of Arts in Teaching in Visual Arts is a professional degree program incorporating preparation for the Pennsylvania Instructional I Certificate to teach Art K-12, including a student teaching practicum. Additional coursework includes the history, theory, and practice of art education. Depending on the completeness of the student's background, the MAT Program provides a flexible mix of professional education, advanced studio, and liberal arts study in a 36-credit program which may be completed in a summer and two regular semesters or in three full semesters.

Although the program normally leads to certification upon receiving the degree, all candidates must, in addition, successfully complete the National Teachers Exam, PRAXIS Series, with satisfactory scores to qualify for State certification. This unique degree program allows a student to obtain his/her certification requirements for teaching while also earning a master's degree recognized by potential employing school districts and educational institutions. In many cases this enables the MAT recipient to qualify for a higher salary and often preferred placement.

Applicants to the MAT Program should possess a BFA or BA degree in studio art with a minimum of forty (40) studio credits with a "B" or better cumulative average. They also must have satisfactorily completed the coursework and/or acquired competencies in fields relating to teacher certification described below. If any deficiencies exist, up to 12 corequisite credits may be completed concurrently with the degree and applied to elective requirements.

Corequisites:

- 3 upper division credits in a 3-D studio area, if a 2-D studio major for bachelor degree
- 3 upper division credits in a 2-D studio area, if a 3-D studio major for bachelor degree
- Introduction to computers, preferably including graphic applications (required competency), minimum requirement of one course
- Basic Photography (required competency), minimum requirement of one course
- Art History, 12 credits, including at least one course in 20th Century Art
- Introduction to Psychology or Child and Adolescent Psychology
- Sociology or Cultural Anthropology (may be satisfied by GR 692)
- Aesthetics (may be satisfied by GR 691)
- Art Criticism (may be satisfied by GR 691)
- Speech or Acting (recommended; may be satisfied by AE 200 Presentation Skills)

Electives which may be required to meet aesthetics and criticism competencies:

GR 691 University Seminar: Structure and Metaphor 3 credits, Fall
GR 692 University Seminar: Art and Society 3 credits, Spring

Electives of particular interest:

AE 532 Design for Interdisciplinary Learning 3 credits, Spring
AE 531 Multicultural Learning Through the Ages 3 credits, Fall or Summer
AE 632 Applications of Interdisciplinary Learning 3 credits, Spring

MA in Teaching in Visual Arts Credit Requirements

Recommended scheduling option:		Summer		Fall		Spring
AE 550	Creative and Cognitive Development	3	or	3	or	3
AE 547	Program Design and Methods: Elementary	3	or	3	or	3
AE 548	Program Design and Methods: Middle and Secondary	—		3	or	3
AE 559	Saturday Practicum	—		3	or	3
AE 606	Research in Education	—		3		—
AE 552	The Art of Teaching	—		3	or	3
AE 602	History of Ideas in Art and Museum Education	—		—		3
AE 659	Student Teaching Practicum	—		9	or	9
Studio, Education, or Liberal Arts Electives						
(University Seminar GR 691 and GR 692 may be required)		—		6	or	6
Total Credits						

36

Note: Courses to satisfy requirements for the MAT are offered at varying times, allowing graduate students' programs to be customized to their needs.

MA in Teaching in Visual Arts Faculty

Paul Adorno

Adjunct Assistant Professor

AB, Georgetown University

MSC, University of Pennsylvania

Kathy Browning

Associate Professor

BFA, York University

BEd, University of Toronto

MFA, York University

PhD, University of Toronto

Deborah Curtiss

Adjunct Associate Professor

Antioch College

BFA, Yale University

MA, The University of the Arts

Anne El-Omami

Associate Professor

BFA, BA, University of Nebraska, Lincoln

MA University of Nebraska

Diane Foxman

Adjunct Senior Lecturer

BA, Antioch University

Diploma Program, Philadelphia

College of Art

MA, Art Education, Goddard University

Arlene Gostin

Associate Professor

BA, University of Delaware

MA, Philadelphia College of Art

Gerald Greenfield

Associate Professor

BA, Pacific University

MFA, Rhode Island School of Design

Nathan Knobler

Professor

BFA, Syracuse University

MFA, Florida State University

Larry Mitnick

Associate Professor

BArch, Cooper Union

MArch, Harvard University

Janis Norman

Chairperson, Art Education

Director of Art Education Graduate Programs,

Associate Professor

BAE, University of Kansas

MA, University of Missouri Kansas City

PhD, University of Kansas

Susan Rodriguez

Adjunct Assistant Professor

BFA, MEd, Tyler School of Art, Temple

University

Barbara Suplee

Coordinator Saturday Lab School

Assistant Professor

BFA, West Chester University

MEd, Temple University

PhD, Pennsylvania State University

Extended Degree Options

Master of Arts in Art Education

With Teacher Certification

Those who seek to become certified to teach art and are qualified to enter the MAT program directly, but prefer the graduate studio concentration and academic research orientation of the MA program, may augment the MA program with the required certification coursework, thus becoming eligible for certification as early as the completion of the second semester of full-time study. This option normally requires a minimum of 57 credits, and leads to the single degree.

Master of Arts in Teaching in Visual Arts

Augmented Program

For those who seek to become certified to teach art but do not yet have a sufficient background to prepare for certification within the normal three semester framework of the MAT program, the 36-credit degree may be augmented by coursework in the areas needed. The principal difference between the augmented MAT degree and the MA with teacher certification program is that the latter involves completion of a graduate research project in addition to the student teaching experience.

Teacher Certification Program

Post-Baccalaureate Non-Degree Program

In addition to the MA and MAT programs, the Art Education Department offers a 24-credit post-baccalaureate program leading to the Pennsylvania Instructional I Certificate (Art K-12). Students may pursue the certificate concurrently with the MA program or independently. Students wishing to pursue teacher certification apart from a degree program should schedule an appointment with the Chairman of the Art Education Department. In order to be admitted, a candidate must hold a BFA or BA in Art, or the equivalent, with a minimum of forty (40) credits in studio and 12 credits in Art History with at least a "B" average.

Master of Fine Arts in Ceramics, Painting, or Sculpture

summer program

Carol Moore
Director
215-875-1100

These studio-based Master of Fine Arts degree programs are intended to broaden and advance the conceptual, critical, historical, and practical knowledge needed to sustain a contemporary studio. The programs have been designed to meet the needs of artists holding BFA or BA degrees who are interested in pursuing an MFA in either Ceramics, Painting or Sculpture within a time frame that accommodates their employment or academic year schedule.

Departing from the more traditional semester format, students enter this three year program in summer and complete the major portion of their work during four annual seven-week summer residencies of intensive, individually focused studio experience. In addition to exploration in the major, students pursue interdisciplinary investigations in studio topics common to each discipline and address contemporary critical issues and methodology in university graduate seminars. Two independent studios are completed per academic year. Students attend annual on-campus winter weekend critiques and present work completed during the Fall Independent Studio. Work completed during the Spring Independent Studio is reviewed at the start of each summer. A final thesis review and exhibition is held following completion of the fourth summer.

Studios and Facilities

During residence at the University, summer MFA students enjoy access to well-equipped studios and facilities that support work undertaken in each discipline. These include: dedicated painting studios, three major gas kilns with 90, 40 and 30 cubic foot capacity, numerous electric kilns, wood and metal shops, carving studios, a forge and foundry. Students are expected to locate off-campus studio space for work undertaken during the fall and spring independent studio semesters. In addition, students have access to the University's extensive facilities that include the Greenfield Library, whose visual arts collection ranks among the largest of the nation's visual art schools; state-of-the-art academic computing laboratories; numerous galleries and performance spaces; and the more than 100 museums and cultural institutions that comprise the extended campus of the city of Philadelphia. New York and Washington, DC cultural resources are only hours away.

Students will be challenged by the broadly diverse aesthetic and critical opinions of distinguished studio faculty and notable visiting artists and critics who are invited to participate in the program each summer.

Recent visiting artists and critics include: Barry Bartlett, Paul Bloodgood, Tom Butter, William Daley, Arthur Danto, Larry Day, Patrick Murphy, Howardena Pindell, Elaine Reichel, Sandy Skoglund, Judith Stein, Stephen Tanis, Ursula Von Rydingsvard, and Mary Ann Unger.

Summer MFA candidates are expected to follow the curriculum as structured in order to complete the program within four years and present a final thesis exhibition following the completion of the fourth summer.

Summer MFA students who matriculate prior to the summer, 1997, are subject to the course requirements in effect at the time of entry.

Vermont Studio Center Graduate Studio Exchange

The University of the Arts has a special relationship with the Vermont Studio Center in Johnson, Vermont. A limited number of Summer MFA candidates may be offered the opportunity to spend their third summer intensive at the Vermont Studio Center. For further information, contact the Director of the Summer MFA Program.

MFA in Ceramics, Painting, or Sculpture Faculty

Nancy Carman
Senior Lecturer
BA, University of California, Davis,
San Francisco Art Institute
MFA, University of Washington, Seattle

Deborah Curtiss
Adjunct Associate Professor
BFA, Yale University School of Art
MA, The University of the Arts

AP. Gorny
Adjunct Associate Professor
BFA, The State University of New York
at Buffalo
Institute Del'Arte, Sienna, Italy
MFA, Yale University School of Art

Jeanne Jaffe
Associate Professor
BFA, Tyler School of Art, Temple
University
MFA, New York State College of Ceramics
at Alfred University

Alec Karros
Senior Lecturer
BFA, The University of the Arts
MFA, Rhode Island School of Design

Carol Moore
Senior Lecturer, Director, Summer MFA Program
BFA, MFA, Tyler School of Art, Temple
University

Eileen Neff
Adjunct Associate Professor
BA, Temple University
BFA, Philadelphia College of Art
and Design
MFA, Tyler School of Art, Temple
University

Gerald Nichols
Professor
Diploma, Cleveland Institute of Art
MFA, University of Pennsylvania

Jeanne Nugent
Senior Lecturer
 BFA, The University of the Arts

Barry Parker
Adjunct Professor
 BAE, Eastern Michigan University
 MFA, University of Massachusetts

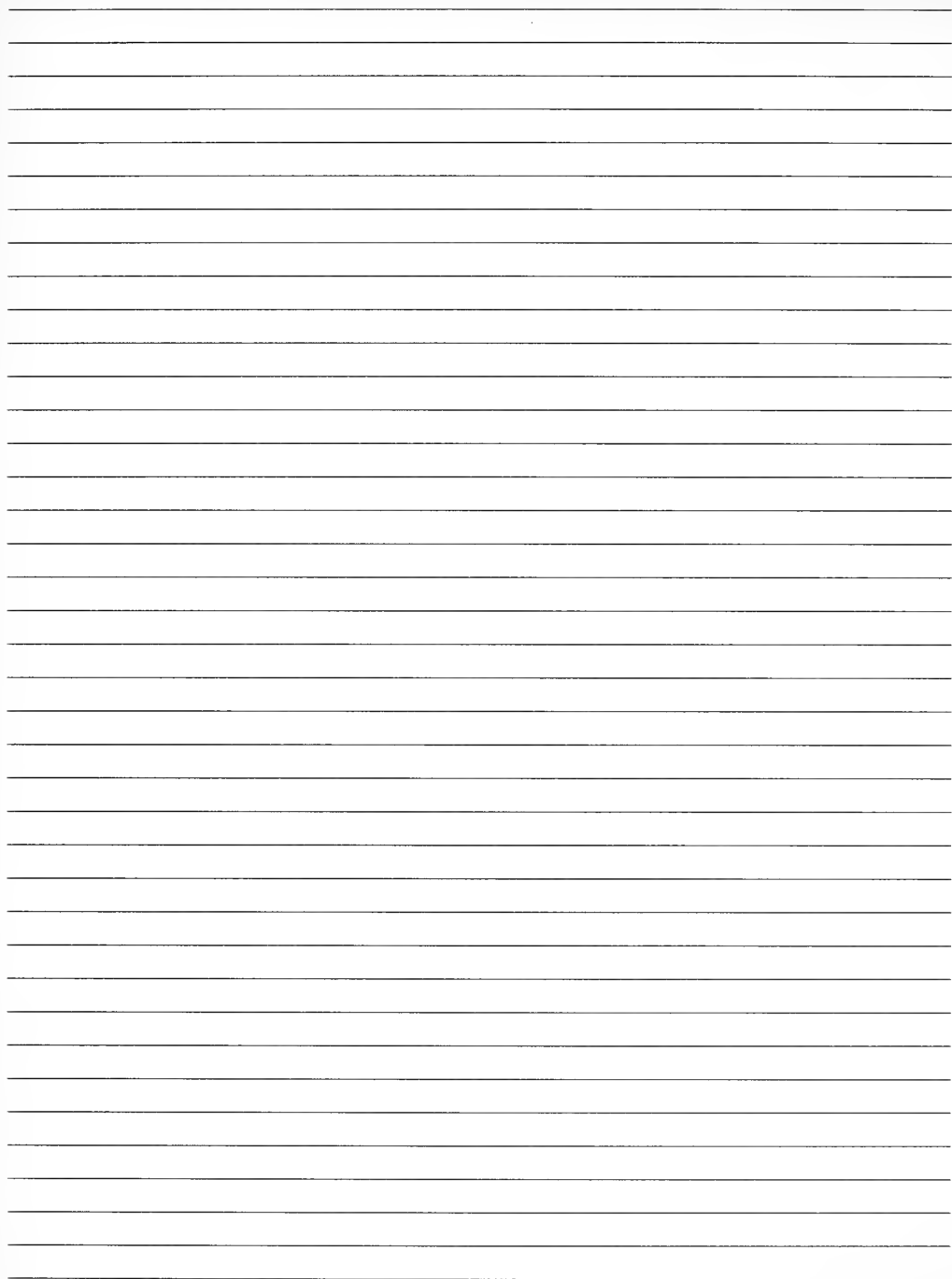
Phil Simkin
Adjunct Professor
 BFA, Tyler School of Art, Temple
 University
 MFA, Cornell University

MFA in Ceramics, Painting, or Sculpture Credit Requirements

Note: Prefixes (XX) for the major studio courses will reflect the student's area of concentration: Ceramics (CR), Painting (PT), or Sculpture (SC).

Summer I, II, III, IV		Credits
XX 610, 611, 710, 711	Major Studio in Ceramics, Painting, or Sculpture	5
FA 610	Studio Topics	2
GR 691, 692, 791	University Seminar I: Structure and Metaphor *	3
		<hr/>
		10 x 4
		<hr/>
		40
Fall I, II		
FA 691, 693	Independent Studio I, II in Ceramics, Painting, or Sculpture	3
	Winter Critique I, II	
		<hr/>
		3 x 2
		<hr/>
		6
Spring I, II		
FA 692, 694	Independent Studio I, II in Ceramics, Painting, or Sculpture	3
	Summer Critique I, II	
		<hr/>
		3 x 2
		<hr/>
		6
Fall III		
FA 793	Thesis Preparation	3
	Winter Critique III	
Spring III		
FA 794	Thesis Preparation	3
	Summer Critique III	
Fall IV		
FA 795	Thesis Exhibition	2
		<hr/>
Total Credits		60

* GR 692 Seminar II, Art and Design in Society, and GR 791 Seminar III, Criticism, are offered during Summer II and IV respectively. During Summer III, a 3 credit studio elective is required.





The
University
of the
Arts

Performing Arts

Philadelphia College of Performing Arts

Stephen Jay, Dean
215-875-2240

The Philadelphia College of Performing Arts is comprised of the Schools of Dance, Music, and Theater Arts. Its curricula combine the performance emphasis of the traditional conservatory, stressing individualized training, practice, and discipline, with a liberal arts education.

Founded in 1870 as the Philadelphia Musical Academy, and merged with the Philadelphia Conservatory of Music in 1962, the College has long been regarded as one of America's foremost professional schools of higher education. Many of its early graduates and faculty were members and founders of the Galley Philadelphia Orchestra when it was formed in 1900. The Academy of Music, home of the world-famous Philadelphia Orchestra, is adjacent to the historic Merriam Theater building, headquarters of the Philadelphia College of Performing Arts.

In 1976 the institution was renamed the Philadelphia College of the Performing Arts, thereby signaling its intention to expand its program to include all three of the performing arts disciplines—Music, Dance, and Theater. In 1977, the Philadelphia Dance Academy joined the College to become the School of Dance. Founded in 1947, The Philadelphia Dance Academy was one of the foremost conservatories of dance in the nation and one of the first three institutions in the country to grant a degree in dance. The School of Theater was initiated in 1983.

The Philadelphia College of Performing Arts thus became Pennsylvania's first and only independent college dedicated exclusively to the performing arts, and one of the first of its kind in the United States. Its philosophy is founded on the principle that there is a common bond among artists, whatever their discipline, and that artists must interact with each other for their inspiration and growth. Indeed, many of the College's students have developed interdisciplinary careers which require familiarity with all the performing arts. The milieu of The University of the Arts adds an extraordinary dimension to PCPA's artistic training by bringing performing, visual, and media artists together in a single, professional, educational community.

Major Areas of Study

All students are assigned to a faculty advisor. Lists are posted in each of the Schools' offices during the first week of the academic year. Appointments are made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems they may encounter.

School of Dance

Undergraduate Programs

Bachelor of Fine Arts (BFA) in Dance
Bachelor of Fine Arts (BFA) in Dance Education
Certificate in Dance

Dance Majors

Ballet
Dance Education
Jazz/Theater Dance
Modern

School of Music

Undergraduate Programs

Bachelor of Music (BM) in Composition Jazz/Contemporary
Bachelor of Music (BM) in Instrumental Jazz/Contemporary
Bachelor of Music (BM) in Voice
Diploma Program
Certificate Program

Graduate Programs

Master of Arts in Teaching, Music Education
Master of Music, Jazz Studies

Areas of Concentration

Flute
Clarinet
Saxophone
Woodwinds
Trumpet
Trombone
Tuba
Guitar
Electric Bass
Upright Bass
Violin
Percussion
Drums
Piano
Voice
Composition

School of Theater Arts

Undergraduate Program

Bachelor of Fine Arts (BFA) in Theater Arts

Programs

Acting
Musical Theater

Credit-Hour Ratio

Please refer to the course descriptions for specific information.

The School of Dance

Susan B. Glazer

Director

Kevin Linehan

Assistant Director

309 South Broad Street

215-875-2269

The School of Dance is dedicated to the training of young artists for careers as professional performers, dance educators, and choreographers, and provides an intensive exploration of dance in its physical, intellectual and creative aspects. The School provides an environment in which students may develop an individual artistic vision while being exposed to a variety of artistic roles.

Facilities

The three main studios of the School of Dance are located at 309 South Broad Street. These spacious, bright, and well-lighted studios are fully equipped with barres and mirrors, huge windows, pianos, audio consoles, and ceiling fans. Their floors are constructed with four-inch, state-of-the-art suspension for the safest and most comfortable dancing surface available. Lockers, dressing rooms, showers, and lounges are found adjacent to the studios. Three additional studios are located at 313 South Broad Street. The University has completely restored its historic Merriam Theater, which serves as the institution's major performance hall for students, as well as "home" to a number of regional performing arts organizations, including the Pennsylvania Ballet. The UArts Dance Theater, a 200-seat theater, is used for dance-student performances. The Albert M. Greenfield Library contains books, journals, and videotapes devoted to dance, which are available to students for research and coursework.

Programs of Study

Bachelor of Fine Arts (BFA) in Dance
Bachelor of Fine Arts in Dance Education
(BFA Dance Ed)

Certificate in Dance – two-year program

Majors

Ballet
Jazz/Theater Dance
Modern Dance
Dance Education

Bachelor of Fine Arts in Dance: Ballet, Modern, or Jazz/Theater Dance

The Bachelor of Fine Arts (BFA) degree in Dance is a program designed for those students who wish to prepare for professional careers in dance performance and/or choreography. The BFA in Dance program is normally completed in four years of full-time study with a total requirement of 128 credits (130 credits for Dance Education).

Bachelor of Fine Arts in Dance Education

The Bachelor of Fine Arts (BFA) in Dance Education is a program designed specifically for students whose primary intention is to enter the profession as a teacher of dance. Although there is currently no Pennsylvania State certification for dance teachers, this program includes supervised class teaching in schools and/or private dance studios. The BFA in Dance Education is designed as a four-year program of full-time study with a total requirement of 130 credits.

Certificate in Dance

The Certificate in Dance is a two-year, 55-credit program intended for those students who wish to concentrate exclusively on dance studies. This intensive program is designed to develop the student's familiarity with and proficiency in a broad spectrum of dance styles. The Certificate in Dance is awarded in recognition of achievement, and does not constitute an academic degree.

Students wishing to transfer from this program to the Bachelor's degree program may apply to do so and will be required to obtain the approval of both the Director of the School of Dance and the Director of Liberal Arts.

The Curriculum

The curriculum in the School of Dance has been carefully organized to allow the students to grow to their maximum potential as dancers. It has been developed over the years by professionals who are experienced with the world of dance and its demands.

Daily technique classes in ballet, modern dance, and jazz dance are basic to all courses of study and are the heart of the program. One year of tap is required. Each student must be familiar with all major styles of dance in order to become as versatile as possible. Dance electives offered every semester include African dance, Spanish dance, Brazilian dance, Character, pointe, men's class, partnering, and yoga.

In addition to the rigorous study of technique, the dance curriculum includes

- creative subjects such as improvisation, eurythmics, and composition;

- academic dance subjects such as dance history, music, labanotation, anatomy/kinesiology, pedagogy;

- ensembles, repertory and other performing courses;

- free electives including voice, acting, and visual arts courses.

School of Dance Faculty

Ballet

Andrew Pap, *Associate Professor*
 Barbara Sandonato, *Assistant Professor*
 Carol Luppescu Sklaroff,
Adjunct Associate Professor
 Jon Sherman, *Adjunct Assistant Professor*
 Suzanne Slenn, *Adjunct Associate Professor*
 Barbara Weisberger,
Visiting Distinguished Guest Artist

Jazz/Theater Dance

Peter Bertini, *Associate Professor*
 Beth Hirschhaut-Iguchi,
Adjunct Associate Professor
 Nancy Kantra, *Assistant Professor*
 Ronen Koresh, *Adjunct Assistant Professor*
 Wayne St. David, *Lecturer*

Modern Dance

Ruth Andrien, *Assistant Professor*
 Manfred Fischbeck,
Adjunct Associate Professor
 Nancy Kantra, *Adjunct Associate Professor*
 Gabriel Masson, *Visiting Artist*
 Faye B. Snow, *Adjunct Associate Professor*
 Eddy Taketa, *Visiting Artist*
 Pat Thomas, *Assistant Professor*

Tap Dance

Joan Lanning, *Part-time Instructor*
 LaVaughn Robinson, *Adjunct Professor*

African Dance

Jeanine Lee Osayande,
Adjunct Associate Professor

Spanish Dance

Nancy Heller, *Associate Professor*

Brazilian Dance

Peter Bertini, *Associate Professor*

Dance Studies

Conrad Bender, *Adjunct Associate Professor*
 Peter Bertini, *Associate Professor*
 Annette DiMedio, *Associate Professor*
 Manfred Fischbeck,
Adjunct Associate Professor
 Susan B. Glazer, *Director*
 Terry Greenland, *Senior Lecturer*
 Nancy Kantra, *Adjunct Associate Professor*
 Neil Kutner, *Adjunct Associate Professor*
 Pearl B. Schaeffer,
Adjunct Associate Professor
 Connie Vandarakis, *Senior Lecturer*

Accompanists

Larissa Bell
 Hans Boman
 Saine Hsu
 Richard Iannacone
 John Levis
 Tom Lowery
 Valentina Slutsky

Technical Director

Jay Madara

Costumer

Clyde Michael Hayes

Dance Core Curriculum

The Core Curriculum is common to all Bachelor of Fine Arts programs in the School of Dance for the first two years. These required courses develop a solid foundation from which students pursue their specific areas of interest.

Freshman Year		Semester	
		1st	2nd
DA 100	Rhythm for Dancers	1	-
DA 101 A/B	Ballet I-II	2	2
DA 103 A/B	Modern Dance I-II	2	2
DA 113 A/B	Jazz Dance I-II	1	1
DA 123 A/B	Tap I-II	1	1
DA 107	Eurythmics	1	-
DA 109	Improvisation I	-	1
DA 116 A/B	Fundamentals of Dance I-II	1	1
DA 117	Survey of Music	-	3
DA 190	Language of Music	1	-
HU 110 A/B	First Year Writing	3	3
HU 103 A/B	Intro. to Modernism	3	3
Electives		-	1
		16	18
Sophomore Year			
DA 201 A/B	Ballet III-IV	2	2
DA 203 A/B	Modern Dance III-IV	2	2
DA 213 A/B	Jazz Dance III-IV	1	1
DA 205 A	Notation I	2	-
DA 209	Anatomy for Dancers	1	-
DA 210	Kinesiology	-	1
DA 211 A/B	Dance History I-II	3	3
DA 216	Music for Dancers	1	-
DA 217	Dance Composition I	-	1
DA 77-	Dance Ensembles	1	1
HU XXX	Liberal Arts	3	3
Electives		1	1
		17	15

Ballet Major Credit Requirements

Total Credits: 128

The final two years of the Ballet major emphasize advanced technique in ballet, including Pointe or Men's Ballet class. In addition, Ballet majors continue non-major studies in either Modern or Jazz Dance.

Junior Year	Semester Credits		
<i>Required Courses:</i>	1st	2nd	
DA 301 A/B Ballet V-VI	4	4	
DA 308 A/B Dance Pedagogy I-II	2	2	
DA 307 A/B Ballet Repertory I-II	1	1	
DA 309 A/B Partnering I-II	1	1	
DA 319 Theater Functions	-	1	
DA 324 Character Dance	-	1	
DA 326 A/B Modern Dance for Non-Majors V-VI	1	1	
DA 321 A/B Pointe I-II or	1	1	
DA 327 A/B Men's Class I-II			
DA 77- Dance Ensembles	1	1	
HU XXX Liberal Arts	3	3	
Electives	2	1	
Junior Year Total	16	17	

Senior Year			
<i>Required Courses:</i>			
DA 401 A/B Ballet Major VII-VIII	4	4	
DA 419 A/B Dance Production I-II	2	2	
DA 426 A/B Modern Dance for Non-Majors VII-VIII	1	1	
DA 77- Dance Ensembles	1	1	
HU XXX Liberal Arts	6	3	
Electives	1	3	
Senior Year Total	15	14	

Note: DA 328 and DA 428 may substitute for DA 326 and DA 426.

Jazz/Theater Dance Major Credit Requirements

Total Credits: 128

The Jazz/Theater Dance major emphasizes acting, music, and voice in addition to the technical study of jazz dance, and prepares students for dance careers related to theatrical performance.

Junior Year	Semester Credits		
<i>Required Courses:</i>	1st	2nd	
DA 311 A/B Jazz V-VI	4	4	
DA 308 A/B Dance Pedagogy I-II	2	2	
DA 317 A/B Dance Composition II-III	2	2	
DA 319 Theater Functions	-	1	
DA 323 A/B Tap III-IV	1	1	
DA 325 A/B Baller for Non-Majors V-VI	1	1	
DA 345 A/B Voice I-II or	1	1	
TH 100 A/B Acting I-II			
DA 77- Dance Ensembles	1	1	
HU XXX Liberal Arts	3	3	
Electives	2	1	
Junior Year Total	17	17	

Senior Year			
<i>Required Courses:</i>			
DA 411 A/B Jazz VII-VIII	4	4	
DA 419 A/B Dance Production I-II	2	2	
DA 425 A/B Baller for Non-Majors VII-VIII	1	1	
DA 77- Dance Ensembles	1	1	
HU XXX Liberal Arts	6	3	
Electives	1	2	
Senior Year Total	15	13	

Note: DA 326 and DA 426 may substitute for DA 325 and DA 425.

Modern Dance Major Credit Requirements

Total Credits: 128

Modern Dance majors further develop technique, repertoire, and composition in the area of Modern Dance. In addition, Modern Dance Majors also pursue non-major studies in either Ballet or Jazz Dance.

Junior Year	Semester Credits		
<i>Required Courses:</i>	1st	2nd	
DA 303 A/B Modern Dance V-VI	4	4	
DA 305 A/B Modern Repertory I-II	1	1	
DA 308 A/B Dance Pedagogy I-II	2	2	
DA 317 A/B Dance Composition II-III	2	2	
DA 319 Theater Functions	-	1	
DA 322 A/B Improvisation II-III	1	1	
DA 325 A/B Baller for Non-Majors V-VI	1	1	
DA 77- Dance Ensembles	1	1	
HU XXX Liberal Arts	3	3	
Electives	1	1	
Junior Year Total	16	17	

Senior Year			
<i>Required Courses:</i>			
DA 403 A/B Modern Dance VII-VIII	4	4	
DA 419 A/B Dance Production I-II	2	2	
DA 425 A/B Baller for Non-Majors VII-VIII	1	1	
DA 77- Dance Ensembles	1	1	
HU XXX Liberal Arts	6	3	
Electives	2	2	
Senior Year Total	16	13	

Note: DA 328 and DA 428 may substitute for DA 325 and DA 425.

Dance Education Major Credit Requirements

Total Credits: 130

Students choosing to pursue the Bachelor of Fine Arts in Dance Education continue dance technique studies in one major area and one non-major area of concentration. The culmination of the program is an internship as a student teacher.

Junior Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
DA 3XX A/B	Major Technique	4	4
DA 3XX A/B	Non-Major Dance	1	1
DA 308 A/B	Dance Pedagogy I-II	2	2
DA 317 A/B	Dance		
	Composition II-III	2	2
DA 319	Theater Functions	-	1
DA 77-	Dance Ensembles	1	1
HU XXX	Liberal Arts	6	3
Electives		1	3
Junior Year Total		17	17

<i>Senior Year</i>			
<i>Required Courses:</i>			
DA 4XX A/B Major Technique		4	-
DA 4XX Non-Major Dance		1	-
DA 408 A/B Dance Symposium I-II		3	3
DA 410 Student Teaching		-	7
DA 419 A/B Dance Production I-II		2	2
HU XXX Liberal Arts		6	-
Electives		1	1
Senior Year Total		17	13

Certificate in Dance Credit Requirements

Total Credits: 55

First Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
DA 100	Rythm for Dancers	1	-
DA 101 A/B	Baller I-II	2	2
DA 103 A/B	Modern Dance I-II	2	2
DA 107	Eurythmics	1	-
DA 109	Improvisation I	-	1
DA 113 A/B	Jazz Dance I-II	1	1
DA 116 A/B	Fundamentals of		
	Dance I-II	1	1
DA 117	Survey of Music	-	3
DA 123 A/B	Tap I-II	1	1
DA 190	Language of Music	1	-
DA 319	Theater Functions	-	1
Electives		2	1
First Year Total		12	13

<i>Second Year</i>			
<i>Required Courses:</i>			
DA 201 A/B	Ballet III-IV	2	2
DA 203 A/B	Modern Dance III-IV	2	2
DA 209	Anatomy for Dancers	1	-
DA 210	Kinesiology	-	1
DA 211 A/B	Dance History	3	3
DA 213 A/B	Jazz Dance III-IV	1	1
DA 216	Music for Dancers	1	-
DA 217	Dance Composition I	-	1
DA 308 A/B	Dance Pedagogy-II	2	2
DA 77-	Dance Ensembles	1	1
Electives		2	2
Second Year Total		15	15

Special Regulations/ Requirements

Dance Technique Class

Presence in Dance Technique class is especially vital to the student's professional development. Dance Technique classes meet up to five times per week, depending upon the course and level. Absences must not exceed twice the number of weekly class meetings per semester for the particular course. Extensive absences, whether "excused" or "unexcused," will adversely effect the course grade.

Dance Ensembles

Dance majors are expected to actively participate each semester in a Dance Ensemble. (Note: There is no ensemble requirement for freshmen, however, freshmen do perform.) Dance Ensembles are performance-oriented groups in Ballet, Jazz, and Modern Dance. Repertory for Dance Ensembles may be an original work by a faculty member, an exceptional student work, or one reconstructed from dance notation.

Students are expected to complete six ensemble credits (one each semester).

Required performance credit may also be satisfied by participation in Senior Concerts, Composition Concerts, and approved outside professional work.

Additionally, Seniors may earn performance credit in conjunction with their Dance Production course. Sophomores and Juniors may be awarded ensemble credit by doing their own choreography if the work is shown in concert form.

Senior Dance Concert

In addition to the general PCPA requirements for graduation, each Dance Major must fulfill the Senior Dance Concert.

1. Preparation for the senior concert takes place during the two-semester Dance Production course under the supervision of a senior faculty member. Each student may select an advisor who will assist in the choreographic and technical production of the concert. Performance dates are chosen in September. Most concerts are shared by several seniors and are performed in the UArts Dance Theater.

2. Jury: All senior dance students will present their finished concert three weeks before their scheduled date of performance to a jury consisting of three faculty members and the Director of the School of Dance. During this presentation, all technical cues should be in place and announced, and the technical crew must also be present. A draft of the program copy is to be submitted for review.

3. Requirements:

a. Choreography – Modern majors must choreograph a solo work and a large or small group piece. Ballet majors must choreograph one work, either solo or small group. Jazz/Theater majors must choreograph one solo and one group piece, or two group pieces. If any singing is included, the School of Dance vocal coach must be consulted and approve the work.

b. Performance – All students must perform in at least one work of their own choreography and one work of a fellow student. Additionally, Ballet majors must perform in a piece from the standard ballet repertory.

c. Technical Assistance – Each student must fulfill a technical-personnel requirement either as Stage Manager, Lighting Technician/Designer, or Sound Technician. Personnel are selected well in advance of the concert date and meet with the Technical Director of the Theater early in the semester to set up rehearsal dates.

4. Responsibilities: The University will provide the theater, a technical director, and the basic technical facilities. Any additional support, special lighting, or sound needs must be provided by the student. All programs, flyers, and promotional material can be duplicated by the Dance Office if presented well in advance of the production in a finished (typed) state.

5. Evaluation: Dance students view their Senior Concert as the culmination of their four years at The University of the Arts and a most important aspect of their college experience. The faculty, too, judges this performance as a serious demonstration of the student's ability as a dance artist. Evaluations of the content of the performance are offered by at least three faculty members after the pre-concert jury presentation.

The production aspect of the concert will be graded by the faculty in charge of the course. The final grade thus reflects both the process and the choreographic end result.

Dance Extension

309 South Broad Street
215-875-2269

The Dance Extension Division offers credit and noncredit dance courses for students of all ages, from beginner through advanced levels. The programs enable students to explore their potential in a stimulating and professional environment. The Extension Division presents a wide variety of courses, taught by the same highly qualified instructors who work with our full-time students of the School of Dance. These courses for non-Dance Majors are open to all University of the Arts students for elective credit.

The School of Music

Marc Dicciani

Director

Richard Hotchkiss

Managing Coordinator

250 South Broad Street

215-875-2206

The School of Music is dedicated to the preparation and training of musicians for a career in music performance, composition, and music education. The student's growth as a musician is the primary goal of the program.

The music program is distinguished by its emphasis on American music idioms, such as jazz and contemporary music, as well as European and World traditions. The School's mission of training professional musicians and educators of the highest caliber is maintained through a conservatory atmosphere, which stresses individualized training, and a comprehensive curriculum that includes private lessons and group coachings with master faculty and an abundance and diversity of ensembles. Course work for instrumental and composition majors includes jazz improvisation, jazz theory and ear-training, arranging, orchestration, film scoring, music and computer technology, MIDI, recording engineering, music business, music histories (classical, jazz, American, rock, and World music); courses for vocal majors include music skills, diction, acting, movement, and piano accompanying.

Performance opportunities play an important part in the student's education by sharpening technical skills and increasing the student's command of repertoire and styles. The School's more than forty performance ensembles represent all styles and categories of jazz and American music. Students are involved in a rigorous schedule of performances, with over 150 concerts and recitals presented each year.

This contemporary curriculum is organized in three degree programs: the Bachelor of Music in Performance, which prepares students for careers as music

professionals in vocal or instrumental performance, or composition, the Master of Arts in Teaching in Music Education, which prepares students for certification as music teachers for kindergarten through 12th grade, and the Master of Music in Jazz Studies. A unique aspect of the undergraduate program allows students to select a special Music Education or Jazz Studies track that may enable them to earn both a Bachelor's and Master's degree in five years.

The School of Music faculty is made up of experienced and practicing professionals, many of whom have attained international stature as performing and recording artists. This professional faculty is supplemented by a long list of guest artists and a regular series of workshops, master classes, and performances with greats that have included Wynton Marsalis, Randy and Michael Brecker, Arturo Sandoval, Dave Weckl, Joshua Redman, Ernie Watts, Mike Stern, Bob Berg, Gonzalo Rubalcaba, Dennis Rowland, Gregg Field, Grover Washington, Jr., Max Roach, Eddie Gomez, Phil Woods, Yo-Yo Ma, Ray Brown, Scott Henderson, John Fedchock, Pat Martino, Phil Ramone, Bill Watrous, Bob Mintzer, Billy Joel, Peter Erskine, Marvin "Smitty" Smith, Dave Samuels, Rob McConnell, and Dennis Chambers.

Founded in 1870 as the Philadelphia Musical Academy, which later merged with the Philadelphia Conservatory of Music, the School counts among its alumni some of the nation's most accomplished musicians including bassist Stanley Clarke, pianists Kenny Barron, André Watts, and Sumi Tonooka, vocalists Florence Quivar and Osceola Davis, drummer Gerry Brown, saxophonist Lew Tabackin, composer Vincent Persichetti, and TV/Film composers John Davis and Edd Kalehoff.

Facilities

The School of Music is located in the Merriam Theater building at 250 S. Broad St. and at Laurie Wagman Hall, 311 S. Broad Street. Facilities include fully equipped music studios, large practice rooms, a class piano laboratory, and various-sized classrooms. The school's MARS (MIDI and Recording Studios) is a state-of-the-art recording and music technology facility, with a complete 32-input recording studio, MIDI and computer labs, a computer and synthesizer workstation labs, and an audio-for-video dubbing and editing lab. Practice rooms are generous in size, and most are equipped with a grand piano. A suite of fully equipped percussion studios is available for student practice.

The University's newly-restored historic Merriam Theater, Laurie Wagman Hall, and the Arts Bank are used for student and faculty performances. The music library, located in the Merriam building, contains books, manuscripts, journals, scores, records, tapes, and compact discs as well as listening and viewing facilities, and a music education information center.

Performance Opportunities

Big Band
"Blue Note" Ensemble
Brass Ensemble
Brazilian Jazz Ensemble
"Brecker Brothers" Ensemble
Chamber Singers
Chorus
Fusion Ensemble
"GRP" Ensemble
Handbell Choir
"Horace Silver" Ensemble
Jazz Guitar Ensemble
"Jazz Messengers" Ensemble
Jazz Percussion Ensemble
Lab Band
Latin Jazz Ensemble
"Maynard Ferguson" Ensemble
"Miles Davis" Ensemble
Musical Theater Ensemble
New Music Ensemble
Saxophone Ensemble
Trombone Ensemble
Vocal Jazz Ensemble
"Yellowjackets" Ensemble

Faculty Recitals
Guest Artist Concerts
Opera Scenes
Over 30 Small Jazz Ensembles
Student Recitals

Programs of Study

Major Areas of Concentration

Flute
Clarinet
Saxophone
Woodwinds
Trumpet
Trombone
Tuba
Guitar
Bass (Electric and/or Upright)
Percussion
Drums
Piano
Violin
Composition
Voice (Classical and/or
Jazz/Contemporary)

Undergraduate Programs

Bachelor of Music in Instrumental Performance in Jazz/Contemporary Music

The Jazz/Contemporary instrumental curriculum provides a direct and pragmatic education for students interested in establishing a career as a performer, arranger, or composer in jazz and/or contemporary music. Students receive weekly, one-hour private lessons in their major area. Performance opportunities are plentiful in the school's award-winning jazz ensembles. Special courses include Jazz Improvisation, Jazz Theory, Jazz Ear-Training, Basic Piano, Jazz Piano, Jazz Arranging, History of Jazz, The Business of Music, MIDI Synthesis, Recording Engineering, History of Rock, Styles and Analysis of Jazz/Contemporary Music, Transcription and Analysis, Orchestration, Film Scoring, World Music, Wagner, 20th Century Music, Advanced Rhythmic Theory, and Advanced Improvisation.

Woodwind majors may elect to enroll in a woodwind specialist program which includes the study of various woodwind instruments.

Bachelor of Music in Vocal Performance

The vocal program in the School of Music is a unique curriculum which provides strong training in traditional vocal technique, and combines skills and knowledge in a range of vocal styles and

literature including classical, jazz/contemporary, and musical theater. Students receive private and semi-private instruction in voice, and take a core of course work in Music Skills, Sight Singing, Diction, Movement, Styles, Acting, Piano Accompanying for Vocal Majors, Recording, and Careers in Music. Additionally, vocal majors select classes and ensembles which most accurately reflect performance and study interests, which may include Opera Scenes, Jazz Vocal Ensembles, Chorus, Chamber Singers, and classroom activities such as Jazz, American, Western, and Musical Theater Music History, Vocal Workshops, and an ongoing series of Master Classes.

Bachelor of Music in Composition

Students enrolled in this program take private instruction in composition in addition to course work in orchestration, MIDI and synthesis, jazz arranging, and conducting. Wherever possible, student compositions are read by an ensemble or performed, and frequent performances of students' music highlight the school's concert schedule. Student composers are also encouraged to collaborate with dancers, choreographers, filmmakers, animators, and actors, taking full advantage of the creative environment of the University.

Diploma Program

This four-year program is designed primarily for students who wish to take the entire musical portion of the undergraduate curriculum without liberal arts courses. Students wishing to transfer from this program to the Bachelor's degree program may apply to do so in any year of their matriculation and will be required to obtain the approval of both the Director of the School of Music and the Director of Liberal Arts.

Certificate in Music

The two-year Certificate in Music program consists of the musical studies normally taken during the first two years of the Bachelor of Music program. No liberal arts courses are required.

Students interested in the Certificate program must meet with the Director of the School of Music to discuss specific course requirements.

MATPREP

Master of Arts in Teaching – Corequisite Program

MATPREP is a seventeen-credit course of study designed to satisfy corequisite requirements for entrance into the Master of Arts in Teaching in Music Education program. Open to all undergraduate music majors, classes include an Introduction to Music Education, Basic Conducting, Lab Teaching, Psychology of Music Teaching, and Orchestration. Completion of the MATPREP program with an average of 3.0 or higher in these courses satisfies most MAT entrance requirements.

Graduate Programs

Master of Arts in Teaching in Music Education (MAT)

The Master of Arts in Teaching in Music Education is a thirty-six credit program designed for students who have completed Bachelor's degrees in applied music, music theory/composition, music history/literature, or other non-education, music related curricula. The MAT can be completed in a summer-plus-one academic year format, provided that corequisite requirements have been met and placement testing does not indicate the need for supplementary studies. Undergraduate students in music at the University may take advantage of the preparatory program known as MATPREP, a seventeen-credit course of studies which satisfies all corequisites. The MAT in Music Education leads to teaching certification in the Commonwealth of Pennsylvania.

Master of Music in Jazz

The Master of Music in Jazz Studies is a thirty-two credit program designed for students who have completed a bachelor's degree in jazz performance or other applied music with significant experience in jazz/contemporary music studies. The MM can be completed in a one-year, two semester schedule, providing that all prerequisite skills are satisfied prior to beginning the program. The entrance requirements include advanced technical and stylistic facility on the major instrument, and skills in improvisation, jazz theory and ear training, and jazz history. The MM program is intended to dramatically increase the student's performance abilities, as well as provide a diversity of other professional-level competencies, preparing the student for a career as a music professional.

School of Music Faculty

Applied and Ensemble Studies

Voice

Seán Deibler, *Chair, Associate Professor*
Jeffrey Kern, *Adjunct Assistant Professor*
Patricia Raine, *Assistant Professor*
Anne Sciolla, *Senior Lecturer*
Patricia Stasis, *Adjunct Assistant Professor*

Strings

John Blake, *Adjunct Associate Professor*
Barbara Hanna Creider, *Senior Lecturer*

Saxophone

Chris Farr, *Senior Lecturer*
Ronald Kerber, *Assistant Professor*
Frank Mazzeo, *Adjunct Assistant Professor*
Greg Osby, *Senior Lecturer*
Anthony Salicondro, *Senior Lecturer*
Bill Zaccagni, *Assistant Professor*

Trumpet

Richard Kerber, *Adjunct Assistant Professor*
John Swana, *Senior Lecturer*
Dennis Wasko, *Senior Lecturer*

Trombone

Richard Genovese, *Senior Lecturer*
John Fedchock, *Senior Lecturer*

Keyboards

George Akerley, *Adjunct Assistant Professor*
Annette DiMedio, *Associate Professor*
Don Glanden, *Adjunct Assistant Professor*
David Hartl, *Adjunct Assistant Professor*
Trudy Pitts, *Adjunct Assistant Professor*
David Posmontier, *Senior Lecturer*
Edward Simon, *Senior Lecturer*

Guitar

Jimmy Bruno, *Senior Lecturer*
Robert DiNardo, *Adjunct Assistant Professor*
Thomas Giacobetti, *Senior Lecturer*
Patrick Mercuri, *Adjunct Assistant Professor*

Upright Jazz Bass/Electric Bass

Kevin MacConnell, *Senior Lecturer*
Craig Thomas, *Adjunct Assistant Professor*
Gerald Veasley, *Senior Lecturer*

Percussion/Drums

Marc Dicciani, *Adjunct Associate Professor*
Joseph Nero, *Adjunct Assistant Professor*
James Paxson, *Senior Lecturer*

Ensembles and Conducting

Chorus and Chamber Singers
Seán Deibler, *Associate Professor*
Jeffrey Kern, *Adjunct Assistant Professor*

Jazz Ensembles

Richard Kerber, *Lab Band, Adjunct Assistant Professor*
Evan Solot, *Fusion Ensemble, Professor*
Bill Zaccagni, *Big Band, Assistant Professor*
All Jazz Faculty, *Small Jazz Ensembles*

Music Studies

Composition and Theory

George Akerley, *Adjunct Assistant Professor*
Donald Chittum, *Co-Chair, Professor*
Andrew Rudin, *Co-Chair, Professor*
Evan Solot, *Professor*

Computer and Electronic Music

George Akerley, *Adjunct Assistant Professor*
Thomas Rudolph, *Adjunct Assistant Professor*

Conducting

Jeffrey Kern, *Adjunct Assistant Professor*
Regina Gordon, *Senior Lecturer*
Theodore Pasternak, *Senior Lecturer*

Musicianship

Seán Deibler, *Associate Professor*
Rick Kerber, *Adjunct Assistant Professor*
Ronald Kerber, *Assistant Professor*
Jeff Kern, *Adjunct Assistant Professor*
Evan Solot, *Professor*

Music History and Literature

George Akerley, *Adjunct Assistant Professor*
Donald Chittum, *Professor*
Annette DiMedio, *Associate Professor*
Mark Germer, *Senior Lecturer*
Andrew Rudin, *Professor*
Bill Zaccagni, *Assistant Professor*

Recording

James Gallagher, *Adjunct Assistant Professor*

Music Business

Marc Dicciani, *Adjunct Associate Professor*

Music Education - Undergraduate and Graduate Studies

Barbara Hanna Creider, *Senior Lecturer*
Marc Dicciani, *Adjunct Associate Professor*
Annette DiMedio, *Associate Professor*
Janice K. Goltz, *Assistant Professor, Division Head*
Robert Goltz, *Senior Lecturer*
Regina Gordon, *Senior Lecturer*
Richard Kerber, *Adjunct Assistant Professor*
Jeffrey Kern, *Adjunct Assistant Professor*
John Knebl, *Senior Lecturer*
Theodore Pasternak, *Senior Lecturer*
Andrew Rudin, *Professor*
Thomas Rudolph, *Adjunct Assistant Professor*
Anthony Salicondro, *Senior Lecturer*
Patricia Stasis, *Adjunct Assistant Professor*
Bill Zaccagni, *Assistant Professor*

Latin/American Music

Orlando Haddad, *Brazilian Jazz, Senior Lecturer*
Edward Simon, *Latin Jazz, Senior Lecturer*

Opera Scenes

Leiland Kimball, *Adjunct Assistant Professor*
Patricia Raine, *Assistant Professor*

Class Piano

Annette DiMedio, *Associate Professor*
Andrea Clearfield, *Lecturer*
David Hartl, *Adjunct Assistant Professor*
Elizabeth Manus, *Senior Lecturer*
David Posmontier, *Senior Lecturer*

Music Librarian

Mark Germer

Jazz Improvisation

Ronald Kerber, *Assistant Professor*
Jimmy Bruno, *Senior Lecturer*

Special Adjunct Faculty

Bob Berg, *Saxophone*
Randy Brecker, *Saxophone*
Kevin Eubanks, *Trombone*
Mike Stern, *Guitar*

Special Regulations/ Requirements

Attendance

The number of hours of "Unexcused Absences" permitted per semester in the School of Music may not exceed the number of credits per course; i.e., in a three-credit course no more than three hours of unexcused absences are permitted, in a two-credit course, no more than two hours of unexcused absences are permitted, etc.

Attendance at Lessons

Students must attend all private lessons as scheduled except in the case of illness or emergency. It is the student's responsibility to notify the teacher if he/she is unable to keep the appointment time. Failure to give at least 24 hours prior notice may mean forfeiture of the lesson. A maximum of three lessons per semester will be made up in the case of excused absences. Lessons missed because of unexcused absences will not be made up.

Lessons missed due to the teacher's absence will be rescheduled and made up by the teacher.

Unless circumstances render it impossible, "make-up" lessons for the Fall semester are to be completed prior to the Spring semester; "make-up" lessons for the Spring must be completed by June 15.

Normally, students are entitled to twenty-eight, one-hour lessons during the academic year (fourteen per semester).

Change of Major Teacher

Students who wish to petition for a change of major teacher must:

1. Secure "Request for Change of Major Teacher" form from the Director of the School of Music.
2. State reasons for requesting a change of teacher.
3. Obtain the approval of the present and the requested teacher.
4. Obtain the approval of the Director of the School of Music.

Such changes are not usually effected during the semester or in the final year of study. If the change is approved during the semester, in addition to the process stated above, the student must also complete a drop/add form to correct the current major teacher designation. The drop/add form must be signed by the Director of the School of Music and submitted to the Office of the Registrar.

Faculty Advisory

All students are assigned to a faculty advisor. Lists are posted in the Merriam Lobby during the first week of the academic year. Appointments can be made at the mutual convenience of the student and the faculty advisor.

Students should feel free to see their advisor at any time concerning problems that they may encounter.

Jury Examinations

Each student takes a jury examination in the major area at the end of each academic year. Students do not have to take a jury examination in their final year of study.

Jury Recital Requirements

Regulations regarding jury examinations, Junior and Senior Recitals are available in the office of the School of Music.

Major Grade Policy

Students whose semester GPA is below 2.0 and/or receive a grade below "B-" in their major lessons will be placed on probation for one or two semesters, as determined by the Scholastic Standing Committee. Failure to meet the stipulation for removal of Probation by the end of the specified period will result in dismissal.

"First Wednesday"

The first Wednesday of each month is devoted to faculty and guest recitals, lectures, master classes, and workshops, as well as student performances.

Music majors should not schedule other commitments during the time designated as First Wednesday. In addition, all music students are encouraged to attend student and professional performances on a regular basis.

Graduation Requirements

In addition to the general PCPA requirements for graduation, the following must be fulfilled:

Undergraduate Requirements

1. Performance Majors must present a satisfactory Graduation Recital before the public ("satisfactory" performance to be determined by majority vote of a faculty Jury).

2. Composition Majors must submit a satisfactory substantial work in the Senior year, to be publicly performed, adjudicated by the faculty of the Composition Department.

Exit Requirements for the MAT in Music Education

Successful completion of all course and related requirements shall lead to the granting of the Master of Arts in Teaching with a major in Music Education, provided that an overall GPA of 3.0 or higher is maintained. However, approval of the MAT in Music Education Committee is required for recommendation for teacher certification. It should be noted also that the initial Instructional I Certificate cannot be issued by the Commonwealth of Pennsylvania Department of Education unless PDE testing requirements have been met.

Exit Requirements for the Master of Music in Jazz Studies

All MM students must complete a satisfactory graduate project and a graduate recital in order to meet the degree requirements for completion of the Master of Music.

BM – Instrumental Performance Jazz/Contemporary

Total Credits: 126

Freshman Year	Semester	Credits
<i>Required Courses:</i>	1st	2nd
MU 192 A/B Major Lessons	3	3
MU 103 A/B Musicianship Studies I-II	3	3
MU 107 A/B Music Theory I-II	3	3
MU 131 A/B Piano I-II *	1	1
MU 7XX Ensembles	1	1
HU 103 A/B Intro. to Modernism	3	3
HU 110 A/B First Year Writing	3	3
MU 002 Jury Examination	-	0

Freshman Year Total 17 17

Sophomore Year

MU 292 A/B Major Lessons	3	3
MU 209 A/B Jazz Ear Training I-II	3	3
MU 208 A/B Jazz Theory I-II	3	3
MU 213 A/B Jazz Improvisation I-II	2	2
MU 232 A/B Class Jazz Piano I-II	1	1
MU 7XX Ensembles	1	1
HU XXX Liberal Arts	3	3
MU 002 Jury Examination	-	0

Sophomore Year Total 16 16

Junior Year

MU 392 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
MU 310/311 Transcription and Analysis	1	1
MU 7XX Ensembles	1	1
HU XXX Liberal Arts	3	6
Electives	3	3
MU 002 Jury Examination	-	0

Junior Year Total 14 17

Senior Year

MU 492 A/B Major Lessons	3	3
MU 413 A Recording I	2	-
MU 420 B Careers in Music **	-	2
MU 401 A Jazz History	3	-
MU 401 B American Music History	-	3
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
HU XXX Liberal Arts	3	3
Electives	3	-
Senior Recital	0	-

Senior Year Total 16 13

BM – Vocal Performance

Total Credits: 126

Freshman Year	Semester	Credits
<i>Required Courses:</i>	1st	2nd
MU 191 A/B Major Lessons	3	3
TH 122 A/B Music Skills I-II	2	2
MU 131 A/B Piano I-II	1	1
MU 772 Chorus	1	1
TH 100 A/B Acting I-II	1	1
DA XXX Dance (Movement)	1	1
HU 103 A/B Intro. to Modernism	3	3
HU 110 A/B First Year Writing	3	3
MU 002 Jury Examination	-	0

Freshman Year Total 15 15

Sophomore Year

MU 291 A/B Major Lessons	3	3
TH 222 A/B Music Skills III-IV	2	2
MU 232 A/B Jazz Piano I-II	1	1
MU 241 A/B Vocal Styles and Diction I-II	2	2
MU 772 Chorus	1	1
MU 7XX Ensembles	1	1
DA XXX Dance (Movement)	1	1
HU XXX Liberal Arts	3	3
TH 312 A Musical Theater History	3	0
MU 002 Jury Examination	-	0

Sophomore Year Total 17 14

Junior Year

MU 391 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
MU 341 A/B Vocal Styles and Diction III-IV	2	2
MU 347 A/B Adv. Sight Read. I-II	1	1
MU 772 Chorus	1	1
MU 7XX Ensembles	1	1
MU 331 A/B Advanced Piano for Vocalists I-II	1	1
HU XXX Liberal Arts	3	3
Electives	3	-
MU 002 Jury Examination	-	0

Junior Year Total 18 15

Senior Year

MU 491 A/B Major Lessons	3	3
MU 401 A Jazz History	3	-
MU 441 A/B Vocal Workshop I-II	1	1
MU 420 A Business of Music **	2	-
MU 772 Chorus	1	1
MU 7XX Ensembles	1	1
HU XXX Liberal Arts	3	6
Electives	3	3
Senior Recital	0	-

Senior Year Total 17 15

* Note: Piano MU 131 A/B not required for Jazz Piano Majors. Substitute additional 2 elective credits.

** Note: All undergraduate Music students are required to take MU 420 A or MU 420 B. Students who take both may use one towards elective credits.

N.B. All Instrumental majors are required to complete successfully 1 year of Chorus and 1 semester of New Music Ensemble, which may be taken as Ensemble credits.

BM – Composition

Total Credits: 126

* Note: Piano MU 131 A/B not required for Jazz Piano Majors. Substitute additional 2 elective credits.

Freshman Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
MU 193 A/B	Major Lessons	3	3
MU 103 A/B	Musicianship Studies I-II	3	3
MU 107 A/B	Music Theory I-II	3	3
MU 131 A/B	Piano I-II	1	1
MU 772	Chorus	1	1
HU 103 A/B	Intro. to Modernism	3	3
HU 110 A/B	First Year Writing	3	3
MU 002	Jury Examination	-	0
Freshman Year Total		17	17

** Note: All undergraduate Music students are required to take MU 420 A or MU 420 B. Students who take both may use one towards elective credits.

Sophomore Year			
MU 293 A/B	Major Lessons	3	3
MU 209 A/B	Jazz Ear Training I-II	3	3
MU 208 A/B	Jazz Theory I-II	3	3
MU 315 A	Jazz Arranging	2	-
MU 232 A/B	Class Jazz Piano I-II	1	1
MU 7XX	Ensembles	1	1
HU XXX	Liberal Arts	3	3
MU 002	Jury Examination	-	0
Sophomore Year Total		16	14

Junior Year			
MU 393 A/B	Major Lessons	3	3
MU 301 A/B	Music History I-II	3	3
MU 317 A	Orchestration I	3	-
MU 7XX	Ensembles	1	1
MU 415 A	Intro to MIDI	3	-
HU XXX	Liberal Arts	3	6
Electives		-	6
MU 002	Jury Examination	-	0
Junior Year Total		16	16

Senior Year			
MU 493 A/B	Major Lessons	3	3
MU 413 A	Recording I	2	-
MU 420 B	Careers in Music **	-	2
MU 401 A	Jazz History	3	-
MU 401 B	American Music History	-	3
MU 7XX	Ensembles	1	1
HU XXX	Liberal Arts	3	3
Electives		3	3
Senior Recital		0	-
Senior Year Total		15	15

Diploma in Music – Instrumental Performance Jazz/Contemporary

Total Credits: 104

Freshman Year	Semester Credits	
Required Courses:	1st	2nd
MU 192 A/B Major Lessons	3	3
MU 103 A/B Musicianship		
Studies I-II	3	3
MU 107 A/B Music Theory I-II	3	3
MU 131 A/B Piano I-II *	1	1
MU 7XX Ensembles	2	2
MU 002 Jury Examination	-	0
Freshman Year Total	12	12

Sophomore Year		
MU 292 A/B Major Lessons	3	3
MU 209 A/B Jazz Ear Training I-II	3	3
MU 208 A/B Jazz Theory I-II	3	3
MU 213 A/B Jazz Improvisation I-II	2	2
MU 232 A/B Class Jazz Piano I-II	1	1
MU 7XX Ensembles	2	2
MU 002 Jury Examination	-	0
Sophomore Year Total	14	14

Junior Year		
MU 392 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
MU 413 A Recording I	2	-
MU 7XX Ensembles	2	2
MU 310/311 Transcription and Analysis	1	1
Electives	3	3
MU 002 Jury Examination	-	0
Junior Recital	0	-
Junior Year Total	14	12

Senior Year		
MU 492 A/B Major Lessons	3	3
MU 420 A Business of Music	2	-
MU 420 B Careers in Music	-	2
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
MU 401 A Jazz History	3	-
MU 401 B American Music History	-	3
Electives	3	3
Senior Recital	0	-
Senior Year Total	13	13

*Note: Piano MU 131 A/B not required for Jazz Piano Majors. Substitute additional 2 elective credits.

N.B. All Instrumental Majors are required to successfully complete 1 year of Chorus and 1 semester of New Music Ensemble, which may be taken as ensemble credits.

Diploma in Music – Vocal Performance

Total Credits: 104

Freshman Year	Semester Credits	
Required Courses:	1st	2nd
MU 191 A/B Major Lessons	3	3
TH 122 A/B Music Skills I-II	2	2
MU 131 A/B Piano I-II	1	1
DA 347 A/B Acting I-II	1	1
DA XXX Dance (Movement)	1	1
MU 772 Chorus	1	1
MU 7XX Ensembles	1	1
Electives	3	3
MU 002 Jury Examination	-	0
Freshman Year Total	13	13

Sophomore Year		
MU 291 A/B Major Lessons	3	3
TH 222 A/B Music Skills III-IV	2	2
MU 232 A/B Class Jazz Piano I-II	1	1
MU 241 A/B Vocal Styles and Diction I-II	2	2
DA XXX Dance (Movement)	1	1
MU 772 Chorus	1	1
MU 7XX Ensembles	1	1
TH 312 A/B Musical Theater History I-II	3	3
MU 002 Jury Examination	-	0
Sophomore Year Total	14	14

Junior Year		
MU 391 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
MU 341 A/B Vocal Styles and Diction III-IV	2	2
MU 347 A/B Advanced Sight Reading I-II	1	1
MU 331 A/B Advanced Piano for Vocalists I-II	1	1
MU 772 Chorus	1	1
MU 7XX Ensembles	1	1
MU 002 Jury Examination	-	0
Junior Year Total	12	12

Senior Year		
MU 491 A/B Major Lessons	3	3
MU 401 A Jazz History	3	-
MU 401 B American Music History	-	3
MU 441 A/B Vocal Workshop	1	1
MU 413 A Recording	2	-
MU 420 B Careers in Music	-	2
MU 772 Chorus	1	1
MU 7XX Ensembles	1	2
Electives	3	0
Senior Recital	0	-
Senior Year Total	14	12

Diploma in Music – Composition

Total Credits: 104

Freshman Year	Semester Credits	
Required Courses:	1st	2nd
MU 193 A/B Major Lessons	3	3
MU 103 A/B Musicianship		
Studies I-II	3	3
MU 107 A/B Music Theory I-II	3	3
MU 131 A/B Piano I-II	1	1
MU 7XX Ensembles	2	2
MU 002 Jury Examination	-	0
Freshman Year Total	12	12

Sophomore Year		
MU 293 A/B Major Lessons	3	3
MU 209 A/B Jazz Ear Training I-II	3	3
MU 208 A/B Jazz Theory I-II	3	3
MU 315 A/B Jazz Arranging	2	-
MU 232 A/B Class Jazz Piano I-II	1	1
MU 7XX Ensembles	2	2
MU 002 Jury Examination	-	0
Sophomore Year Total	14	12

Junior Year		
MU 393 A/B Major Lessons	3	3
MU 301 A/B Music History I-II	3	3
MU 317 A Orchestration I	3	-
MU 7XX Ensembles	1	1
MU 415 A Intro to MIDI	3	0
Electives	-	6
MU 002 Jury Examination	-	0
Junior Year Total	13	13

Senior Year		
MU 493 A/B Major Lessons	3	3
MU 413 A Recording I	2	-
MU 420 A Business of Music	2	-
MU 420 B Careers in Music	-	2
MU 7XX Ensembles	1	1
MU 7XX Ensembles	1	1
MU 401 A Jazz History	3	-
MU 401 B American Music History	-	3
Electives	3	3
Senior Recital	0	-
Senior Year Total	15	13

MATPREP

MAT in Music Education

Preparatory Program

All undergraduate degree students in music at The University of the Arts may enroll in, and take advantage of, the MAT in Music Education Preparatory Program (MATPREP). Completion of this program allows students to satisfy all corequisite requirements for admission to the MAT in Music Program. MATPREP is also an important means for maintaining continuity between undergraduate and graduate experiences and for fostering communication between students and faculty in Music Education.

Admission to the University as a BM/MAT student in Music indicates acceptance into the Bachelor of Music program and into the MATPREP program. Full admission to the MAT in Music Education program must be granted prior to the beginning of graduate-level instruction on the same bases as other MAT candidates.

A minimum grade point average of 3.0 in MATPREP courses, and a minimum overall cumulative grade point average of 2.75 must be achieved in order to be considered as a candidate for admission into the MAT in Music Education Program.

MATPREP Credit

Requirements

Course	Credit
MU 151 A Introduction to Music Education I	1
MU 151 B Introduction to Music Education II	1
MU 257 A Lab Teaching/Practicum I	2
MU 257 B Lab Teaching/Practicum II	2
MU 254 Basic Conducting	2
MU 356 A Music Teaching Skills I *	1
MU 356 B Music Teaching Skills II *	1
MU 451 A Psychology of Music Teaching I	2
MU 451 B Psychology of Music Teaching II	2
MU 317 A Orchestration I	3
Total Credits	17

* Incorporates advanced skills in functional piano, guitar, recorder, writing/arranging for elementary classroom ensembles, handbells, and establishment of classroom environment.

Master of Arts in Teaching in Music Education

Janice Goltz
Division Head
215-875-2250

The Master of Arts in Teaching in Music Education is an advanced teacher certification program designed to prepare individuals with established musical skills and subject matter mastery for successful careers in teaching and education-related fields. It is a unique program in that candidates for the MAT in Music Education typically will have completed undergraduate studies in applied music, composition, theory, history/literature, or other professional areas. After satisfying Pennsylvania standardized testing requirements, MAT graduates will be eligible to receive K-12 certification in music from the Commonwealth of Pennsylvania Department of Education. In addition, completion of the MAT program fulfills continuing studies requirements so that after three years of full-time teaching service, graduates may apply for permanent certification without taking additional courses.

Music Education graduates of The University of the Arts are currently serving successfully as teachers, supervisors, school administrators, and in education-related fields such as computer software development, broadcasting, law and the arts, and private studio teaching.

The MAT curriculum in music education comprises 36 credits and may be completed in a summer plus one academic year schedule, if all prerequisites are satisfied prior to matriculation. Prerequisite requirements may be satisfied in a number of ways, including taking courses in the undergraduate MATPREP program. Professionals in the field may choose to complete the MAT in Music Education over an extended period of time on a part-time basis. The following listing presents the normal sequence of courses if completed within one year:

MAT in Music Education Credit Requirements

		Summer	Fall	Spring
MU 554 A	Elementary Methods and Materials	—	3	—
MU 554 B	Secondary Methods and Materials	—	3	—
MU 551	Education in American Society	—	3	—
MU 550	Advanced Conducting - Choral or Instrumental	—	3	—
MU 560 A	Workshop in Instrumental Methods I	2	—	—
MU 560 B	Workshop in Instrumental Methods II	—	2	—
MU 552	Workshop in Vocal Methods	2	—	—
MU 553	Music and Special Children	—	—	2
MU 557	Music Administration and Supervision	—	3	—
MU 559	Research, Evaluation, and Technology in Music Education	—	—	3
MU 555	Elementary Student Teaching	—	—	4
MU 556	Secondary Student Teaching	—	—	4
MU 558	Student Teaching Seminar and Major Project	—	—	2
		4	17	15
Total Credits		36		

MAT in Music Education Faculty

Barbara Hannah Creider
Senior Lecturer
BM, Oberlin Conservatory
MM, MMA, DMA, Yale University

Marc Dicciani
Director, School of Music
Adjunct Associate Professor
BM, Philadelphia Musical Academy

Annette DiMedio
Associate Professor
BA, Swarthmore College
MM, Temple University
PhD, Bryn Mawr College

William F. Garton
Senior Lecturer
BA, MA, Glassboro State College

Janice K. Goltz
Assistant Professor
BM, BME, Philadelphia College
of Performing Arts
MM, Temple University

Robert D. Goltz
Senior Lecturer
BS, West Chester University
MA, Beaver College

Regina Gordon
Senior Lecturer
BME, Temple University
MM, Westminster Choir College

Richard Kerber
Adjunct Assistant Professor
BME, Temple University

Jeffrey Kern
Adjunct Assistant Professor
BS, Lebanon Valley College
MM, University of Michigan

John Knebl
Senior Lecturer
BM, BME, Philadelphia Musical Academy
MA, Villanova University

Theodore Pasternak
Senior Lecturer
BM, Philadelphia College
of Performing Arts
Music Ed Certificate, Chestnut Hill College

Andrew Rudin
Professor
BM, University of Texas
MA, University of Pennsylvania

Thomas Rudolph
Adjunct Assistant Professor
BM, BME, Philadelphia Musical Academy
MM, West Chester University
EdD, Widener University

Anthony Salicondro
Senior Lecturer
BM, Philadelphia Musical Academy

Master of Music in Jazz Studies

Evan Solot,

Chair, Graduate Jazz Studies
215-875-2288

The Master of Music in Jazz Studies degree has its roots in three decades of University of the Arts' leadership in the field of jazz education, carefully balancing aesthetic goals and a pragmatic approach to vocational responsibility in the context of this American music idiom. Open to a small and highly advanced group of students who have an undergraduate degree in jazz studies or an undergraduate degree in music with significant experience in jazz and contemporary music, or the equivalent thereof, the program—while providing a solid foundation in contemporary music—encourages a primary focus on individual career goals.

Curriculum

Among the one-year, 32 credit program's unique curricular components are advanced private instruction in the major area to develop professional-level artistry and skills; hands-on internships and pedagogy study; ensemble performances; transcribing and analyzing jazz and contemporary music; study of MIDI and music technology; and a final thesis/project/recital which integrates in-depth research on a topic of special relevance into personal instrumental growth, culminating in a public performance. Graduate Applied Studies are the core of the Master of Music in Jazz Studies. Additionally, applied study at the graduate level includes a pedagogy component. Teaching is a facet of almost every performer's and composer's career; coursework in the major applied area acknowledges this importance.

Students, in addition to completion of the requisite 32 credits, must take or have taken two corequisite courses of two credit hours each: Recording and The Business of Music.

MM in Jazz Studies Faculty

Strings

John Blake, *Adjunct Associate Professor*

Saxophone

Ronald Kerber, *Assistant Professor*

Frank Mazzeo, *Adjunct Assistant Professor*

Greg Osby, *Senior Lecturer*

Anthony Salicondro, *Senior Lecturer*

Bill Zaccagni, *Assistant Professor*

Trumpet

Richard Kerber, *Adjunct Assistant Professor*

John Swana, *Senior Lecturer*

Dennis Wasko, *Senior Lecturer*

Trombone

Richard Genovese, *Senior Lecturer*

John Fedchock, *Senior Lecturer*

Keyboards

Don Glanden, *Adjunct Assistant Professor*

David Hartl, *Adjunct Assistant Professor*

Trudy Pitts, *Adjunct Assistant Professor*

David Posmontier, *Senior Lecturer*

Edward Simon, *Senior Lecturer*

Guitar

Jimmy Bruno, *Senior Lecturer*

Robert DiNardo, *Adjunct Assistant Professor*

Thomas Giacabetti, *Senior Lecturer*

Patrick Mercuri, *Adjunct Assistant Professor*

Upright Jazz Bass/Electric Bass

Kevin MacConnell, *Senior Lecturer*

Craig Thomas, *Adjunct Assistant Professor*

Gerald Veasley, *Senior Lecturer*

Percussion/Drums

Marc Dicciani, *Adjunct Associate Professor*

Joseph Nero, *Adjunct Assistant Professor*

James Paxson, *Senior Lecturer*

Jazz Ensembles

Evan Solot, *Professor, Transfusion Ensemble*

Bill Zaccagni, *Assistant Professor, Big Band*

Small Jazz Ensembles

All Jazz Faculty

Composition and Theory

George Akerley, *Adjunct Assistant Professor*

Recording

James Gallagher, *Adjunct Assistant Professor*

Latin American Music

Orlando Haddad, *Senior Lecturer,*

Brazilian Jazz

Edward Simon, *Senior Lecturer,*

Afro-Cuban Jazz

Music Technology

George Akerley, *Adjunct Assistant Professor*

Thomas Rudolph,

Adjunct Assistant Professor

Special Adjunct Faculty

Randy Brecker, *Trumpet*

Bob Berg, *Saxophone*

Kevin Eubanks, *Trombone*

Mike Stern, *Guitar*

MM in Jazz Studies Credit Requirements

		Fall	Spring
MU 692 A/B	Major	3	3
MU 615/616	MIDI and Music Technology	2	2
MU 617	Transcription and Analysis	3	0
MU 620/621	Professional Internship	1	1
MU 622	Graduate Arranging	2	0
MU 624	Composing for Performers	0	2
MU 625/626	Advanced Improvisation	2	2
MU 627/628	Graduate Forum	1	1
MU 764	Ensembles	2	2
MU 603	Graduate Project/Recital	0	3
		<hr/>	<hr/>
		16	16

Total Credits	<hr/>	32
---------------	-------	----

Additional prerequisite/corequisite courses:

MU 413	Recording	2
MU 420	Business of Music	2
		<hr/>
Total Credits with corequisites		36

The School of Theater Arts

Paul Berman

Director
313 South Broad Street
215-875-2232

The School of Theater Arts of The University of the Arts is committed to developing the skills, craft, and attitudes of its students to prepare them for careers in the professional theater.

The goal of the theater school is to create artists, that is to say, men and women with a personal vision of life. We teach the craft to enable them to express that vision. The training of the actor is different from most other professional training in that the instrument of the training is the human being itself—the body and soul of the actor. An actor has to be trained in a variety of disciplines, each vital in itself and intimately related to all the others. The curriculum acknowledges that the focal point of the training is the Acting Studio; that voice and body training are the principal support areas; that all other curricular programs address themselves to the basic knowledge of techniques necessary to produce the craft. The program is based on the conservatory approach combining studio training with rehearsal and performance in varying kinds of productions that challenge the actor's ability to perform demanding roles. The highly focused and demanding training is enhanced by appropriate courses in the liberal arts.

The two degree programs normally take four years of full-time study to be completed. The BFA Acting Program requires 124 credits for graduation; the BFA Musical Theater Program requires 128.

Facilities

The School of Theater Arts is located in the 313 South Broad Street building. Facilities include classrooms for Acting Studio classes and Stage Combat classes. Large dance studios and music facilities are also used by acting students. Performances

are held at the Arts Bank, a new, technically up-to-date, 240-seat theater at 601 South Broad Street; two theaters in 313 South Broad Street; the Black Box theater, an exciting, flexible space that allows for theater-in-the-round, 3/4 thrust, environmental, and many other possible arrangements; and an intimate 200-seat proscenium theater. In addition, the University's historic Merriam Theater, located at 250 South Broad Street, is used for performances.

Programs of Study

Bachelor of Fine Arts (BFA) Acting Program

The four-year BFA Acting Program prepares students for careers in the professional theater or for continued study in graduate school. In the first year, students concentrate on finding the "core of the actor" through the study of improvisation, mask characterization, speech, and movement.

The first year of training in the Acting Program is designed to encourage an in-depth self-analysis of the student's commitment to the craft as well as foster the development of particular acting skills.

Progress from one semester to the next is by faculty invitation and is based not only on the successful completion of the course work, but also on the faculty's positive assessment of the student's potential for a career in the professional theater.

The second year is devoted to additional study to establish depth of characterization and to refine physical and vocal technique. The third year devotes itself to the development of diverse acting styles. Shakespeare, melodrama, clown work, etc. are studied in depth. The focus of the fourth year is on performance, testing the student's ability to achieve the full dimension of a characterization and to sustain that character over the length of a play. The fourth year also prepares the student to enter into the profession. Students are given instruction in audition techniques, resumé preparation, how to find an agent, etc. The fourth year culminates with a showcase of the graduating seniors given for agents, directors, and casting directors.

Bachelor of Fine Arts (BFA) Musical Theater Program

The four-year BFA Musical Theater Program prepares students for professional careers as performers in the musical theater or for continued study in graduate school. The program defines the term "musical theater" in a way that embraces the richness and diversity of this challenging interdisciplinary art form, which includes musical comedy, the musical play (in the Hammerstein-Sondheim tradition), new and alternative music theater, "Broadway opera," cabaret and revue. Students receive the same "core" of technique training as do acting students; this training is complemented by training in vocal technique, musicianship and dance, and the study of the repertoire of the musical theater in print, recordings, and in rehearsal and performance.

Opportunities for master classes, guest speakers, internships, and apprenticeships with many professional companies in the city and region are among the experiences open to students in this program.

School of Theater Arts Faculty

Acting Studio

Irene Baird, *Adjunct Associate Professor*
Mary Lisbeth Bartlett, *Senior Lecturer*
Johnnie Hobbs, Jr., *Associate Professor*
Drucie McDaniel,

Adjunct Assistant Professor
Gregor Paslawsky, *Assistant Professor*
Rick Stoppleworth, *Senior Lecturer*

Directing Studio

Paul Berman, *Director, School of Theater*
Charles Conwell, *Studio, Associate Professor*

Voice Production/Speech

Susanne Case, *Adjunct Assistant Professor*
David Howie, *Head, Speech,*
Associate Professor
Neil Hartley, *Senior Lecturer*

Stage Combat/Fencing

Charles Conwell, *Associate Professor*

Performance Coaching/ Audition Techniques

Irene Baird, *Adjunct Associate Professor*

Paul Berman, *Director, School of Theater*

Johnnie Hobbs, Jr., *Associate Professor*

Acting for Film

Jiri Zizka, *Adjunct Professor*

Mask Characterization; Makeup

Clista Townsend, *Senior Lecturer*

Theater Studies

Paul Berman, *Director, School of Theater*

Charles Conwell, *Script Analysis,*

Associate Professor

Mari Fiedler, PhD, *Theater History,*

Adjunct Professor

Dance/Movement

Manfred Fischbeck, *Movement,*

Adjunct Associate Professor

Rex Henriques, *Musical Theater Dance,*

Visiting Senior Lecturer

Nancy Kantra, *Head, Dance/Movement,*

Assistant Professor

Rachel Mausner,

Alexander Technique, Lecturer

Musical Theater

Charles Gilbert, *Chair, Musical Theater,*

Associate Professor

Linda Henderson, *Coach, Accompanist*

Mary Ellen Grant Kennedy, *Voice,*

Senior Lecturer

Patricia Raine, *Voice, Assistant Professor*

Dr. Neal Tracy, *Voice,*

Adjunct Associate Professor

Technical Director/Production Manager

Edward Johnson, *Technical Director*

Neal Ann Stephens, *Production Manager*

The Curriculum

An actor must be well versed in a variety of disciplines, each vital in itself and intimately related to the others. Training in voice, movement, dance, speech, improvisation, masks, combat, music, mime, history, and literature supports work done in the acting studio, the heart of the curriculum. Students are exposed to a variety of methods and approaches to acting, and encouraged to utilize that which works best. One semester of stage combat is required of acting majors. Combined skills are tested through the rehearsal and performance of productions that challenge the student's ability to perform a variety of demanding roles. Electives are offered that emphasize directing and dramatic criticism, and appropriate courses in the liberal arts provide a sense of the history of the craft and its impact on other disciplines.

In the sophomore year, students are *reexamined* by audition. They are responsible for presenting two contrasting monologues which are prepared without faculty supervision. At that audition they are also examined on the playwrights, the choices they have made, and the context of the plays. Musical Theater students also each present a solo song prepared independently.

Performance Requirements

The School of Theater Arts presents at least six major productions a year, both musical and dramatic plays. Plays are selected based on the availability and needs of student actors. All students are required to audition and an attempt is made to cast as many as possible. These productions, the keystone of the program, are professionally directed and designed.

The fourth-year students are expected to participate in a showcase production designed to aid them in entering the profession. For this production, agents from the Philadelphia area, as well as New York City, are invited to attend.

School of Theater Arts Regulations

Absences

Students in the School of Theater Arts are expected to attend all classes, studios, workshops, rehearsals and crews for which they are registered or otherwise committed. The School does not permit lateness, except for unavoidable and unforeseeable emergencies, when the Director, Assistant to the Director, Technical Director, or the faculty member should be contacted immediately.

On the occasion of the second absence, the student will receive a verbal warning from the instructor and a letter of warning from the Assistant to the Director of the School of Theater Arts.

On the third absence, the student will receive a deficiency notice and be asked to meet with the Director. At this time the student will be placed on departmental probation.

A student who is absent a fourth time may be dropped from the course with a grade of "F" and placed on academic probation. If the course is in one of the major areas (Studio, Speech, or Movement) the student, if on academic probation, may be asked to leave the program.

Advisors

Students are assigned advisors when they enter the School of Theater Arts. Advisory lists are posted in the theater lounge during the first week of the academic year. The advisor conveys information from the faculty to the students and counsels the student in artistic and academic matters. The student, however, is wholly responsible for fulfilling his or her artistic and academic obligations and for meeting the requirements for graduation.

Call Boards

All Theater students must check the call boards daily and will be responsible for all official notices posted there within 24 hours.

The call boards are used for the posting of all rehearsal and crew notices, as well as School and professional audition notices.

Call boards are located in the theater lounge on the first floor of 313 South Broad Street, next to the Theater Offices, and near the Production Office just outside the Black Box Theater.

Crew Assignments

All first- and second-year students are required to serve on production crews. Crew assignments and calls are scheduled and monitored by the Technical Director.

All crew persons are expected to be prompt for crew calls. Lateness will not be tolerated and action may be taken against anyone who misses an assigned call. A student who misses a crew call without prior permission from the Technical Director may be dropped from crew and required to serve on crew in the second year.

Extra-Curricular Activities

Students in the School of Theater Arts sometimes accept jobs or roles in extracurricular projects. At no time should a student accept an activity that conflicts with a class, rehearsal, crew assignment, etc., or that prevents the student from being fully prepared for class, rehearsal, and/or performance. Certain professional work outside the School can be undertaken, but only with the permission of the Director of the School of Theater Arts.

Physical Demands of the Program

The Theater Arts program is physically demanding. Good health and its maintenance are of paramount importance to an actor.

Occasional illness or injuries are, of course, justification for short-term absences. Specific chronic physical or emotional disorders that impair attendance or ability to function within the program over a longer period of time should be covered by a formal leave-of-absence.

In either case, the student should confer with his or her advisor as soon as a potential health problem arises.

Professional Standards and Behavior

It is expected that students maintain high standards of professionalism with respect to studio, classroom, rehearsal, crew, and performance commitments. Professional habits and attitudes are necessary during rehearsals.

Student Evaluations: Warnings, Probations, Dismissals

Each student is evaluated twice each semester by the School of Theater Arts faculty and the Director. The School of Theater Arts recognizes that in this art form it is possible for a student to receive an adequate grade for a specific course, but not show promise for a future career in the theater as an actor. The School's obligation to its students, therefore, is to keep them abreast of their progress by personal contact and review.

In addition to demonstrated ability and progress in the Major areas—Studio, Speech, and Movement—the student's attitude and seriousness of purpose are also evaluated. Progress from one semester to the next is by invitation only.

There are three academic/artistic reasons why a student in the School of Theater Arts might be placed on probation or not invited to return for additional study:

1. receiving a grade of "B-" or lower in one or more of the Major area courses (Studio, Speech, Movement, Voice for Musical Theater, Dance for Musical Theater);
2. conduct which proves disruptive to the educational process and/or the overall well-being of the ensemble;
3. the realization that the program offered by the School of Theater Arts does not or cannot address the specific needs of the student. In this instance, the faculty will work with students and parents to find an appropriate alternative theater or related training.

It is expected that the student's commitment to professional training will be clearly reflected in the quality of work in each studio and class.

Warnings – In addition to cases of absences, a student will be verbally warned if his/her performance in class is below par as defined by the instructor's expectations expressed in the class syllabus, rules, etc. More specifically, a student will receive a verbal warning, followed by a deficiency notice from the Director's Office if he/she is not demonstrating ability, lacks seriousness of purpose, demonstrates attitudinal behavior which proves disruptive to the ensemble or educational process, is excessively tardy, is not prepared to work in class, or is not seriously committed to professional training.

Evaluations – Students who receive unfavorable evaluations (i.e., recommendation for probation) will meet with the full-time and major faculty (Studio, Speech, and Movement) to clarify and discuss problem areas and strategies for improvement. At the conclusion of the session, the student will be given two copies of a letter from the Director detailing the reasons and the conditions of the probationary status. The student will be asked to sign both copies of the letter indicating that he or she understands the reasons, conditions, and possible consequences of the probationary status. The student will keep one copy; the other will be placed in the student's file in the School of Theater Arts' office.

Except in unusual circumstances, a student who receives an unfavorable evaluation should have received at least one verbal warning from the instructor and a copy or copies of the instructor's deficiency notice(s).

The probationary period shall last from the date of the meeting until the next evaluation meeting (approximately 6 or 7 weeks).

A senior placed on probation during the Spring semester who fails to successfully address his or her deficiency by the end of the semester will not be allowed to graduate.

Counseling – The instructor will meet formally with the student at least twice before the next evaluation to apprise the student of his or her progress. These meetings are documented and copied to the Assistant to the Director.

Final Evaluation Session – At the next evaluation session, approximately six weeks later, the major and full-time faculty will again discuss the progress of each student. Those students who are to be placed or continued on probation, or asked to leave the program, will come before the committee.

A student who has shown improvement in relation to the terms of the probation by the next evaluation, but who has violated another rule which could result in probationary status, may be asked to leave the program.

In each case, the student will receive a letter which explains the faculty's decision and his/her recommendation to the Dean of the Philadelphia College of Performing Arts.

BFA - Acting

Total Credits: 124

Freshman Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
TH 103 A/B	Acting Studio I-II	3	3
TH 103 L	Crew	0	0
TH 105 A/B	Stage Combat I-II	2	2
TH 109 A/B	Speech for Actors I-II	2	2
TH 114	Mask Characterization	1	-
TH 115 A/B	Movement for Actors I-II	1	1
TH 116 A/B	Dance for Actors	1	1
TH 119 A/B	Business of the Arts	1	1
TH 211	Makeup	1	-
TH 213	Script Analysis	3	-
TH 311 A	Theater History I	-	3
HU 110 A/B	First Year Writing	3	3
Freshman Year Total		18	16

Sophomore Year

TH 203 A/B	Acting Studio III-IV	3	3
TH 209 A/B	Speech for Actors III-IV	2	2
TH 215 A/B	Movement for Actors III-IV	2	2
TH 219 A/B	Business of the Arts	1	1
TH 311 B	Theater History II	3	-
HU 103 A/B	Intro. to Modernism	3	3
HU XXX	Liberal Arts	-	3
Electives		2	2
Sophomore Year Total		16	16

Junior Year

TH 303 A/B	Acting Studio V-VI	3	3
TH 309 A/B	Speech for Actors V-VI	3	3
TH 315 A/B	Movement for Actors V-VI	2	2
TH 319 A/B	Business of the Arts	1	1
HU XXX	Liberal Arts	3	3
Electives		3	3
Junior Year Total		15	15

Senior Year

TH 403 A/B	Acting Studio VII-VIII	3	3
TH 409 A/B	Speech for Actors VII-VIII	3	3
TH 415 A/B	Movement for Actors VII-VIII	2	2
HU XXX	Liberal Arts	6	6
Senior Year Total		14	14

BFA - Musical Theater

Total Credits: 128

Freshman Year		Semester Credits	
<i>Required Courses:</i>		1st	2nd
TH 103 A/B	Acting Studio I-II	3	3
TH 103 L	Crew	0	0
TH 109 A/B	Speech for Actors I-II	2	2
DA 115 A/B	Movement for Actors	1	1
TH 119 A/B	Business of the Arts	1	1
TH 122 A/B	Music Skills I-II	2	2
TH 140 A/B	Voice for Musical Theater I-II	2	2
TH 150 A/B	Dance for Musical Theater I-II	1	1
TH 213	Script Analysis	3	-
HU 110 A/B	First Year Writing	3	3
HU 103 A	Intro. to Modernism	-	3
Freshman Year Total		18	18

Sophomore Year

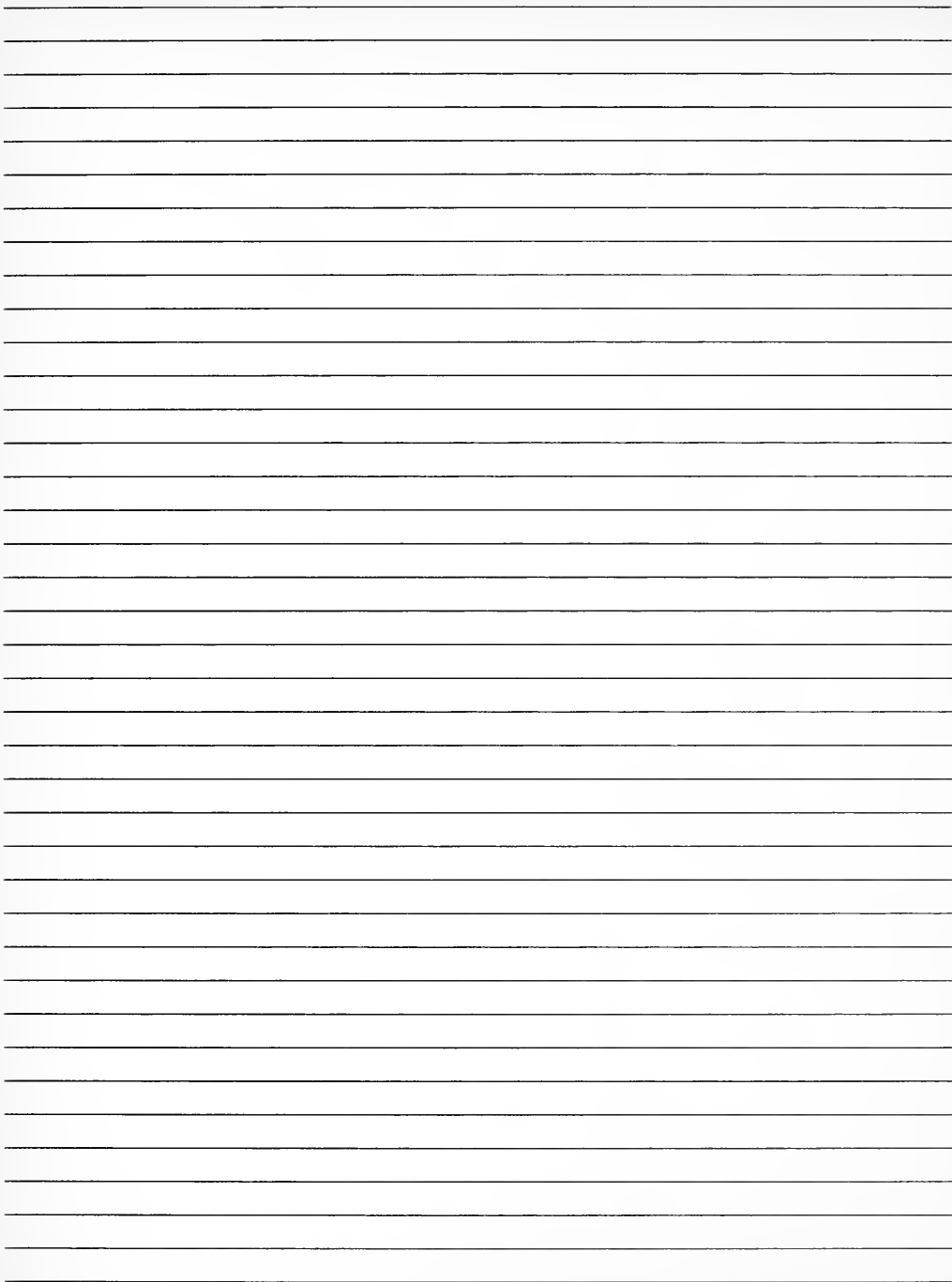
TH 203 A/B	Acting Studio III-IV	3	3
TH 209 A/B	Speech for Actors III-IV	2	2
TH 211	Makeup	1	-
TH 215 A/B	Movement for Actors III-IV	2	2
TH 219 A/B	Business of the Arts	1	1
TH 222 A/B	Music Skills III-IV	2	2
TH 240 A/B	Voice for Musical Theater III-IV	2	2
TH 250 A/B	Musical Theater Dance III-IV	2	2
HU 103 B	Intro. to Modernism	3	-
HU XXX	Liberal Arts	-	3
Sophomore Year Total		18	17

Junior Year

TH 303 A/B	Acting Studio V-VI	3	3
TH 312 A/B	Musical Theater History I-II	3	3
TH 318 A/B	Musical Theater Repertory	2	2
TH 319 A/B	Business of the Arts	1	1
TH 340 A/B	Voice for Musical Theater V-VI	2	2
TH 350 A/B	Musical Theater Dance	1	1
HU XXX	Liberal Arts	3	3
Junior Year Total		15	15

Senior Year

TH 440 A/B	Voice for Music Theater VII-VIII	2	2
TH 450 A/B	Musical Theater Dance	1	1
HU XXX	Liberal Arts	6	6
Electives		5	4
Senior Year Total		14	13





The
University
of the
Arts

Media And Communication

The College of Media and Communication

Virginia Red, Acting Dean

The College of Media and Communication has approval of the Commonwealth of Pennsylvania to grant Bachelor of Fine Arts and Bachelor of Science degrees as part of The University of the Arts.

Programs of Study

The College of Media and Communication is dedicated to the integration of art, technology and communication. In recognition of the new artistic opportunities that have recently emerged, and of the importance of technology in many aspects of artistic endeavor, programs in the College of Media and Communication are characterized by their interdisciplinary nature, reliance on text, the use of appropriate technologies, and on collaboration and other strategies that take advantage of the potential of individual expertise and creative vision in a cooperative setting.

The programs offered in this new college are a BFA degree in Writing for Media and Performance, and a BFA degree in Multimedia. A third program leading to a BS degree in mass media communication is in planning. Each program is designed as a rigorous sequential course of study, balancing major requirements with studio electives and a 42 credit liberal arts core.

A unique aspect of the College is its interdisciplinary nature. Specialized courses that are unique and essential to the field are augmented by major courses drawn from various programs throughout the university. Students are encouraged to explore the University's vast artistic and academic offerings through electives and minor courses of study.

New Media Center

The University of the Arts is proud to be a member of the New Media Centers. This group of the nation's leading academic institutions and technology corporations is dedicated to the advancement of technology in education. The University of the Arts is one of only four art schools world-wide to be welcomed into this organization, whose members include New York University, Cornell, MIT, and UCLA.

The University of the Arts' New Media Center (NMC) is a pair of state-of-the-art digital laboratories that enable the integration of text, graphics, imagery, animation, music, and sound. While these labs are used by the entire University community, the NMC is the primary classroom for students in the Writing for Media and Performance and Multimedia programs. The labs also provide an arena for collaboration with other NMC members, bringing real-world projects and cutting edge research into the learning environment of every student in the College of Media and Communication.

College of Media and Communication Faculty

George Akerley
Adjunct Assistant Professor
BM, MM, Philadelphia Musical Academy

Tsia Carson
Senior Lecturer
BFA, Nova Scotia College of Art and Design
MFA, The Ohio State University

Hope B. Chollak
Adjunct Associate Professor
BA, Dickinson College
MSEd, PhD, University of Pennsylvania

Peter Rose
Professor
BA, City College of New York
MA, San Francisco State College

Jeff Ryder
Director, Writing for Media and Performance
BA, Rider College

Elizabeth Saperstein
Senior Lecturer
BS, Emerson College

Steven Saylor
Assistant Professor
BA, Franklin and Marshall College
MA, MFA, Temple University

Sloane Seale
Senior Lecturer
BA, Arizona State University
MA, The Ohio State University

Karl Staven
Assistant Professor
BA, Yale University
MA, Harvard University
MFA, New York University

Multimedia

TBA, Director
215-875-5465

Multimedia involves the combined use of text, image, video and animation, and sound to educate, entertain and communicate in a digital, interactive environment. The BFA degree program in Multimedia prepares creative people for work in the complex field of multimedia. Four key elements are stressed in the curriculum: collaboration, close interaction among arts disciplines, digital fluency, and a commitment to effective communication. Emphasis is placed on development of the student's ability to create, organize and refine multimedia products. Working in the New Media Center on state-of-the-art digital systems, students develop the skills to confront new technology and integrate it into their work. This preparation enables graduates to take leadership roles in this rapidly growing field as Internet developers and information managers, software infotainment designers, CD-ROM developers, multimedia producers, virtual reality designers, computer animators, electronic artists, and hypertext and interactive multimedia developers.

In their first year, students are introduced to the basic aesthetic and technical issues essential to multimedia. These are approached visually, aurally and textually as a way of addressing their potential for communication. Students develop an understanding of the history and evolution of multimedia in relation to other art forms, the ability to work collaboratively, basic design skills, facility in the use of digital tools most commonly used in the field, sensitivity to general communications concepts, and an understanding of the principles of interactivity, music, and information management for multimedia design. Social and ethical issues of new media forms are also examined.

Freshman students in the Multimedia program are required to take an introductory or appropriate level class in any other major within the University, referred to as the Freshman Major Option. This requirement will:

- begin or advance the development of skill in a particular creative discipline, enabling each student to bring a specialty to the collaborative projects that will be part of their work in the program;
- expand students' understanding of the arts and expose them to other members of the University's artistic community;
- develop a sensitivity to the attributes of traditional media;

Examples of classes that students may be able to take to fulfill the Freshman Major Option include:

FP 100 A	Drawing
FP 190 A	3-D Design
TH 213	Script Analysis
WM 111	Traditions of Narrative
DA 107	Eurythmics
DA 210	Kinesiology
MU 107 A	Music Theory

Presentation of a portfolio and/or audition, and permission of the instructor may be required for entry to these classes.

Work in the sophomore year builds upon the foundation of the first year, addressing in greater depth components of multimedia such as video, sound, writing and content, and interactivity. A discipline history course reviews the development of multimedia and analyzes its historical influences. The sophomore year also marks the start of a series of seven elective courses required for graduation. These elective courses are intended to encourage a multimedia student, under the guidance of advisors, to find a secondary concentration that will function as a specialty or focus within multimedia, as well as encourage a diversity of interests within the population of the Multimedia program.

Students entering the junior year will round out their skills with the addition of computer animation and more advanced work in interactivity, preparing them conceptually and technically for the integrated work required in the senior year.

The last year of the multimedia program allows the student to synthesize the concepts and techniques taught throughout the program while preparing for entry into the profession. Full-length projects with self-directed themes enable the student to explore the art of multimedia and its potential for personal expression and communication. Business skills and industry issues are addressed, preparing student's for practicums which immerse them in real work environments and professional issues.

Multimedia

Total Credits: 123

Freshman Year

Fall

<i>Required Courses</i>	Credits
Freshman Major Option	3
MM 110 Visual Concepts I	3
MM 130 Communication Concepts	3
MM 150 Collaboration & Spontaneity Seminar I	3
HU 103 A Modernism I	3
HU 110 A First Year Writing I	3
Fall Total	18

Spring

<i>Required Courses</i>	Credits
MM 111 Visual Concepts II	3
MU 149 Aural Concepts	3
MM 121 Introduction to Interface Design	1.5
MM 151 Collaboration & Spontaneity Practicum	1.5
HU 103 B Modernism II	3
HU 110 B First Year Writing II	3
Spring Total	15
Freshman Year Total	33

Sophomore Year

Fall

<i>Required Courses</i>	Credits
PF 218 Creative Sound or	3 or 3
MU 415 A Introduction to MIDI	3
MM 221 Interactive Studio I	3
MM 223 Interactive Narratives	3
Elective	3
Liberal Arts *	6
Fall Total	18

Spring

<i>Required Courses</i>	Credits
PF 322 Media Technology	3
MM 222 Interactive Studio II	3
Elective	3
Liberal Arts *	6
Spring Total	15
Sophomore Year Total	33

* The choice of Freshman Major Option will influence the track recommended by the faculty advisor for the discipline history option (as part of the University's core) in the sophomore year. Discipline History option possibilities include:

HU 140 A/B	Survey of Art History
DA 117	Survey of Music
DA 211 A/B	Dance History
TH 311 A/B	Theater History
WM 251, 252	Narrative Cinema I, II

Junior Year

Fall

<i>Required Courses</i>	Credits
PF 316 Computer Animation II	3
MM 310 Multimedia Studio I	3
MM 320 Advanced Interface Seminar	1.5
Elective	3
Liberal Arts	6
Fall Total	16.5

Spring

<i>Required Courses</i>	Credits
MM 311 Multimedia Studio II	3
MM 350 Business Seminar	1.5
Electives	6
Liberal Arts	6
Spring Total	16.5
Junior Year Total	33

Senior Year

Fall

<i>Required Courses</i>	Credits
MM 410 Senior Studio I	4.5
MM 470 Issues in Multimedia Seminar I	1.5
Elective	3
Liberal Arts	3
Fall Total	12

Spring

<i>Required Courses</i>	Credits
MM 411 Senior Studio II	4.5
MM 471 Issues in Multimedia Seminar II	1.5
Elective	3
Liberal Arts	3
Spring Total	12
Senior Year Total	24

Writing for Media and Performance

Jeff Ryder
Director
215-875-3366

The exponential growth in the production and consumption of media products places greater importance than ever on the role of the writer in shaping television, film, video, theater, interactive games and educational tools. The Writing for Media and Performance program is designed to prepare graduates for professional work as writers for the various forms of media. Students cultivate their creative writing ability to apply style, story and technique appropriately to any media format. They learn to create original narrative prose and to adapt stories to different media through a combination of intensive creative writing experiences coupled with the study of mainstream and experimental literature from various cultures, emphasizing the art of storytelling. In each writing studio course, students work on a networked computer system to facilitate sharing of written material for discussion and critique, and collaboration on writing projects.

A strong Liberal Arts background in drama, literature, sociology, psychology and history, along with courses in the performing and visual arts gives students the breadth of knowledge required of the professional writer. Requirements of the program also include studio electives in the visual and performing arts, depending on students' interests.

In the freshman year, all students take a core of courses including a history of television and of film, and Traditions of Narrative, the writing studio which is the primary building block of program.

By the end of the first semester of the second year, students in the major select either dramatic writing or multimedia writing as their area of focus. To help inform their choices, all students in the major are required to take introductory courses in television, film, and multimedia, as indicated in the course outline.

The third and fourth years of the program allow the student to develop full-length works for the areas of media in which they are most interested. Internships in the senior year will provide students with exposure to a professional work setting, reinforcing classroom theory and practice.

Writing for Media and Performance

Total Credits: 124

Freshman Year

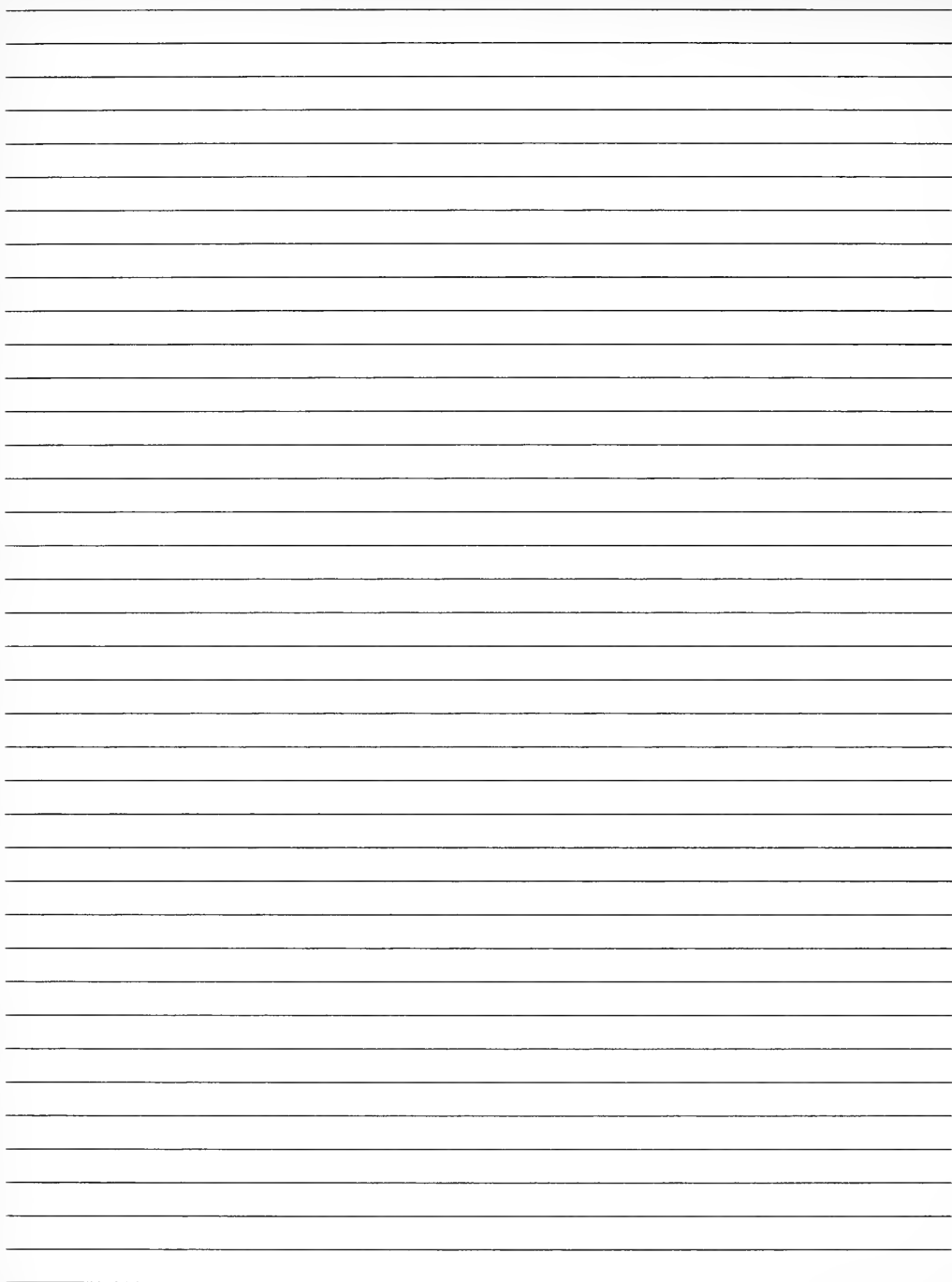
Fall		Credits
<i>Required Courses</i>		
WM 111	Trad. of Narrative I	3
WM 253	History of Television	3
HU 110 A	Freshman Writing	3
HU 103 A	Modernism	3
WM 251	Narrative Cinema I	3
Fall Total		15
<i>Spring</i>		
<i>Required Courses</i>		
WM 112	Trad. of Narrative II	3
WM 252	Narrative Cinema II	3
MM 231	Digital Storytelling	3
HU 110 B	Freshman Writing	3
HU 103 B	Modernism	3
	Performing Arts Elective	1
Spring Total		16
Freshman Year Total		31

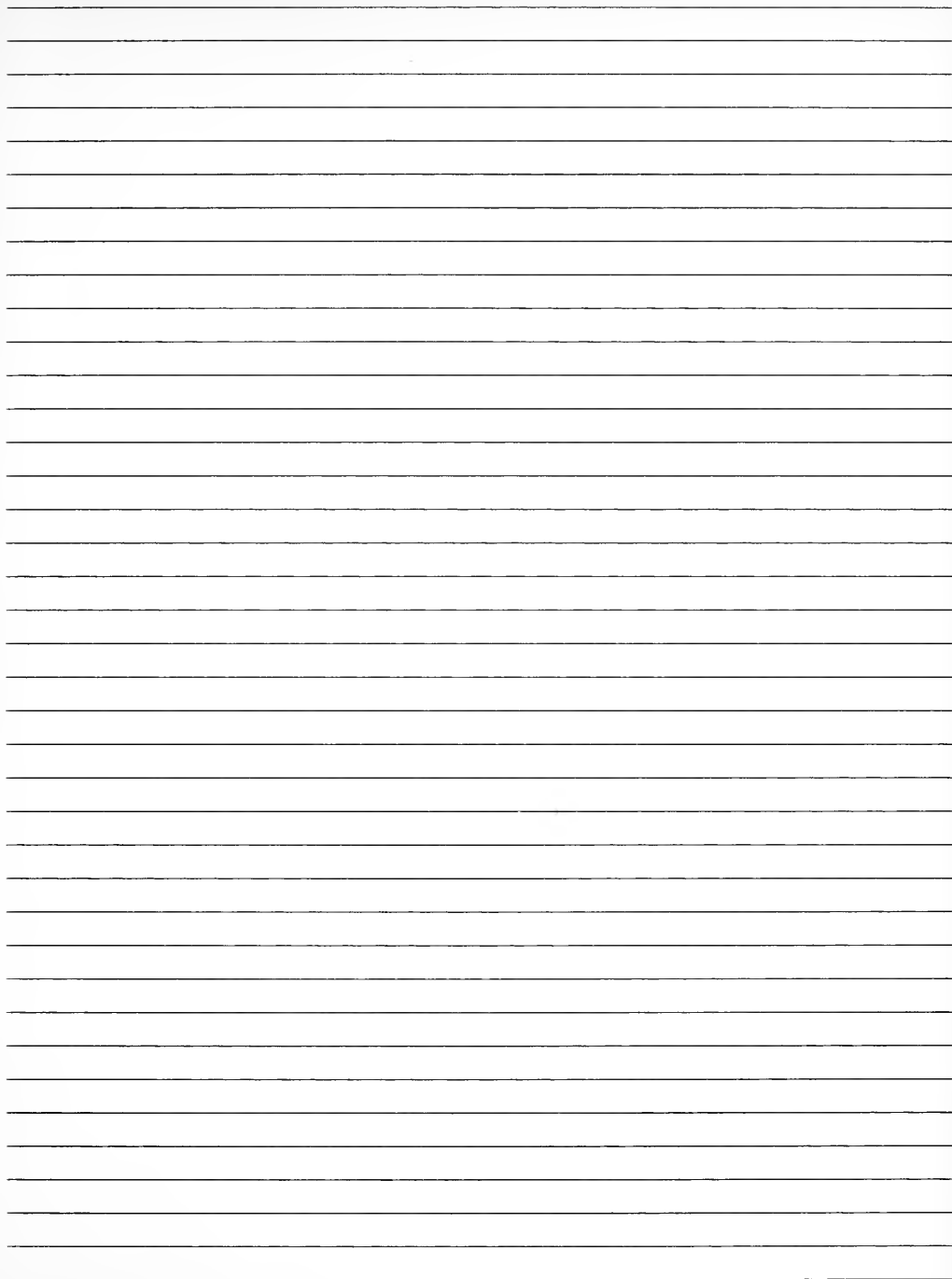
Sophomore Year

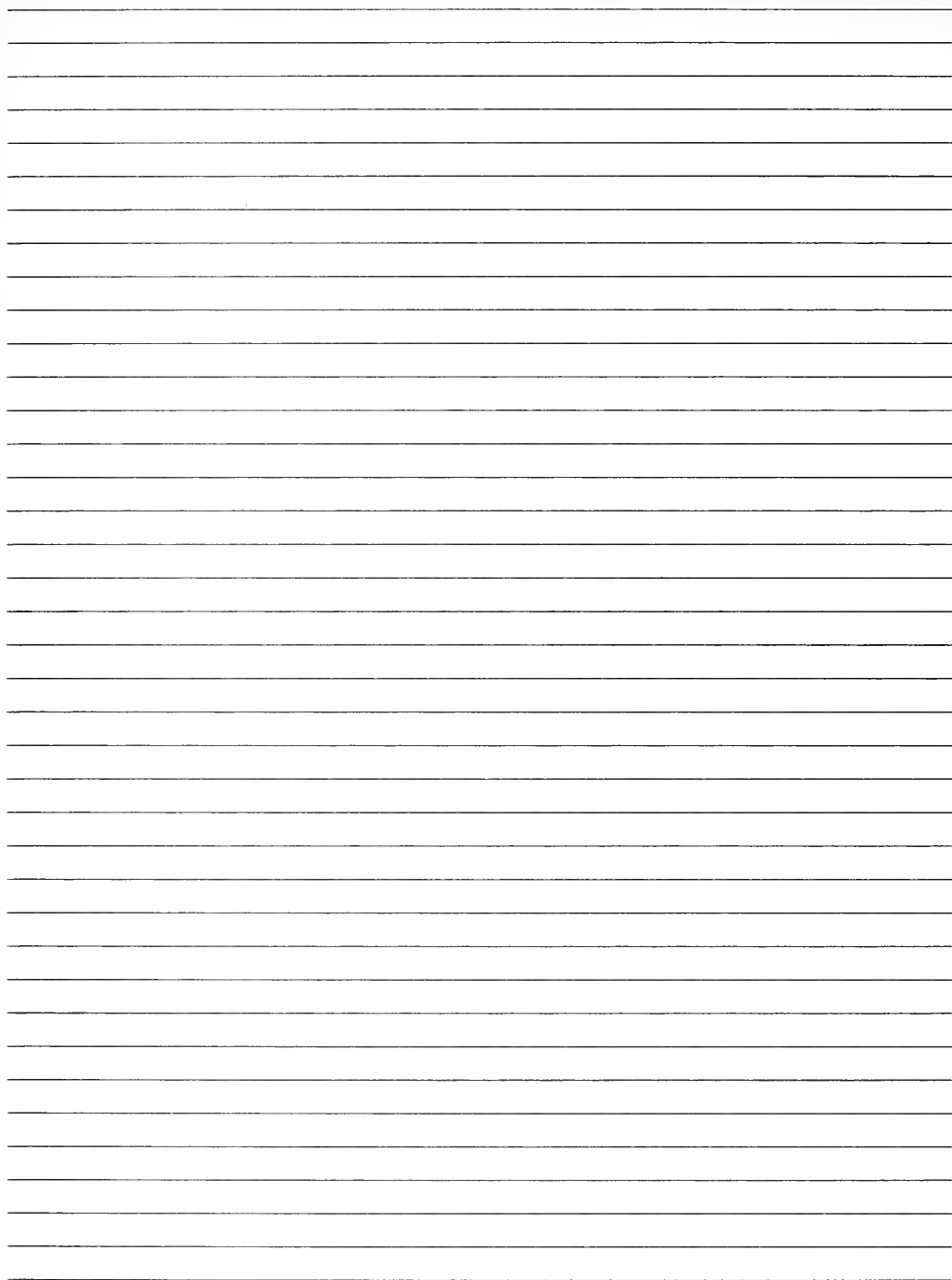
Fall		Credits
<i>Required Courses</i>		
WM 241	Arts of the Media	3
WM 211	Structure of Drama I	3
MM 223	Interactive Narrative	3
PF 210 A	Introduction to Film I	3
HU 320 A	Western Lit. Masterpieces I (Discipline History)	3
HU XXX	Liberal Arts	3
Fall Total		18
<i>Spring</i>		
<i>Required Courses</i>		
WM 212	Structure of Drama II	3
WM 213	Scriptwriting or	3 or 3
MM 219	Introduction to Multimedia	3
HU 320 B	Western Lit. Masterpieces II (Discipline History)	3
HU XXX	Drama Distribution	3
	Elective	3
Spring Total		15
Sophomore Year Total		33

Junior Year		Credits
<i>Fall</i>		
<i>Required Courses</i>		
Writing Studio:		3
WM 321	Advanced Screenwriting I or	3 or
WM 323	Advanced Playwriting I or	3 or
MM 310	Multimedia Studio I	3
WM 316	Adaptation for Media/ Non Fiction	3
HU XXX	Liberal Arts	3
HU 411 B	Shakespeare or	3 or 3
HU 413 02	Literature & Film: Shakespeare (Discipline History)	3
Elective		3
Fall Total		15
<i>Spring</i>		
<i>Required Courses</i>		
Writing Studio:		3
WM 322	Advanced Screenwriting II or	3 or
WM 324	Advanced Playwriting II or	3 or
MM 311	Multimedia Studio II	3
MM XXX	Multimedia elective or	3 or 3
WM 341	Acting/Directing for Writers	3
HU 264	Modern American History	3
HU XXX	Liberal Arts	3
	Elective	3
Spring Total		15
Junior Year Total		30

Senior Year		Credits
<i>Fall</i>		
<i>Required Courses</i>		
WM 331	Issues in Mass Media	3
WM 431	Interarts Project	3
WM 411	Senior Thesis I	3
HU XXX	Liberal Arts	3
	Elective	3
Fall Total		15
<i>Spring</i>		
<i>Required Courses</i>		
WM 412	Senior Thesis II	3
WM 499	Internship	3
WM 421	Business of the Writer	3
HU XXX	Liberal Arts	3
	Elective	3
Spring Total		15
Senior Year Total		30









The
University
of the
Arts

Course Descriptions

Art Education

AE 200

Presentation Skills

1 credit

A component of the Introduction to Visual Arts Education, this course addresses effective speech and presentation skills for the teacher, artist, and administrator communicating with groups, classes, or clients.

AE 201

Introduction to Visual Arts Education

3 hours

2 credits

A theoretical and practical introduction to the entire field of art education. A survey of various aspects of teaching in a variety of situations and environments, through field observations and classroom lecture-discussions, including public and private schools K-12, as well as specialized and alternative settings in museum education, early childhood education, special education (for handicapped and gifted children), and adult education.

AE 510

Museum Education Practicum

3 hours

3 credits

This course is designed to develop the practiced insight and skills needed as a professional in a museum environment with all age groups. It provides opportunities for preliminary observations and experience with professional museum educators and directors. The seminar is conducted in conjunction with the museum visits and guest speakers. Through this process, students develop dynamic teaching techniques which explore and interpret information, concepts, and cultural values of a museum collection. Hands-on techniques and experiences with curriculum development and methodology prepare students for research and internships.

AE 530

Interactive Media for Art and Museum Educators

3 hours

3 credits

This course acquaints students with existing technology and media available for instruction to art and museum educators. Students learn to design and create interactive multimedia projects using Hypercard, Director and other software.

AE 531

Multicultural Learning-Arts

3 hours

3 credits

The artistic expressions of Africa, Asia, and the Americas, the Near and Middle East, and related societies are examined for their aesthetic and contextual meanings. Cross-cultural contributions to world art history are recognized through the study of characteristic styles and techniques, dynastic periods of art and artists, as well as the relationship of art to varied systems of belief.

AE 532

Design for Interdisciplinary Learning

6 hours

3 credits

An introduction and curricular model for integrated learning in which design and the visual arts, music, theater, and dance are the central means of integrating all disciplines to provide a more holistic approach to learning. An approach to arts-centered learning through a design based problem-solving model is emphasized to solve problems creatively and address issues in all subjects and at all levels of education.

AE 547

Program Design and Methods:

Elementary

3 hours lecture-discussion,

3 hours field work

3 credits

Through review of current literature, lecture, discussion, field observation, and mini-teaching, students explore various educational philosophies and develop and implement effective classroom curricula based on prevailing theories of learning and child development.

Prerequisite: AE 201. *May be taken by classroom teachers or artists who wish to have a broader knowledge of methodology and content for teaching elementary art.*

AE 548

Program Design and Methods:

Secondary

3 hours lecture-discussion,

3 hours field work

3 credits

Continuation of AE 547 with emphasis on middle and secondary school.

Prerequisites: AE 201 and either AE 547 or AE 559.

AE 550

Creative and Cognitive Development

3 hours

3 credits

This course is designed to develop skills in recognizing the developmental stages of children, adolescents, and adults according to the theories of Jean Piaget, Lawrence Kohlberg, Viktor Lowenfeld, and Erick Erickson. In addition, the course will explore the learning theories of Jerome Bruner, B.F. Skinner, Howard Gardner, Madeline Hunter, and Bernice McCarthy toward understanding individual difference in creative and cognitive development and learning styles.

AE 552

The Art of Teaching

3 hours

3 credits

Teacher preparation and knowledge of instructional techniques will be addressed, including development of presentation and speaking skills, professional image, teachers' rights and responsibilities, and aspects of group processes. The course will explore cultural and family factors that influence learning, expectations conveyed by teachers and peer behavior, and techniques of instruction and creativity. A retrospective analysis of each student's individual education experience and his/her perceptions of teaching will be explored through interactive simulation of classroom situations and teaching styles.

Prerequisite: AE 201

AE 559

Saturday Practicum

3 hours lecture-discussion,

3 hours field work

3 credits

Students are involved in various aspects of the Saturday Lab School. They observe classroom instruction, plan and teach lessons, and exhibit student work under the supervision of cooperating master teachers and through the instruction of a professor in the seminar portion of the course.

Prerequisite: AE 201

AE 600, 700**Colloquium: Learning and Teaching in the Arts**

1 credit each summer

This course assumes that some of the program participants either are teachers now or may teach at some level during their professional careers. The colloquium is an interdisciplinary forum intended to relate studio development and accomplishment, as well as critical, aesthetic, and historical aspects of art, to the process and implementation of learning and teaching. Utilizing lectures, readings, visual resources and directed group dynamics and discussions, the colloquium explores varied topics during each of the four summers.

AE 602**History of Ideas in Art and Museum Education**

3 hours

3 credits

Seminar on major issues and trends in the history of Art Education, with an emphasis on child-centered and content-centered theories and the theoretical antecedents of the Discipline Based Art Education movement and outcome-based education.

AE 606**Research in Education: Methods and Trends**

3 hours

3 credits

A graduate education seminar on the principal approaches to research for art and museum education. The course examines types of research, applications and recent studies for their methodologies and findings, grant writing, and assessment techniques.

AE 610**Graduate Studio Seminar**

3 hours

3 credits

A one-semester interdisciplinary seminar exclusively for arts educators. Topics of broad concern to artists will be addressed in response to students' work, assigned readings, and occasional public lectures or other art events in the University and the community. *Corequisite: Student should be currently enrolled in studio work while taking this course.*

AE 615**Educational Programming for Museums and Alternative Sites**

3 hours

3 credits

This course is designed for museum educators. It prepares them in developing educational programs and plans for diverse types of museums and alternative learning sites. It exposes the students to current issues and trends in museum education such as interdisciplinary and integrated learning, multicultural issues, outcome based education, and DBAE. Methods of interpreting artifacts and collections are studied and used in hands-on situations of lesson teaching.

AE 632**Applications of Interdisciplinary Learning**

3 hours

3 credits

This course practically applies the knowledge gained in Design for Interdisciplinary Learning by offering a variety of curriculum frameworks through which elementary and secondary school teachers can implement this curriculum. Students use a variety of models and thematic approaches to develop integrated arts curricula that relates the arts to other disciplines. In keeping with interdisciplinarity in a postmodern aesthetic, students use a variety of interactive media.

Class sessions include lectures, media presentations, discussions, interactive group activities, guest presenters, and workshops in the university and the community.

This graduate level course is available for advanced undergraduates with an interest in integrated arts.

Prerequisite: AE 532

AE 648**Graduate Museum Project**

3 hours

3 credits

This course requires a culminating research project concerning museum studies, management, and education. The project is completed in one semester and includes the study of research in the field, a team project with the Museum Education and Planning program, and an individual project related to the student's main area of interest within the museum profession. This course provides preparatory research for the culminating museum internship (AE 658).

Prerequisite: AE 510, AE 530, ME 500, ME 508.

AE 649**Graduate Project/Thesis**

6 credits (or 3 credits per semester for two semesters)

A culminating independent project supervised by a faculty advisor. The project or thesis may take either of two distinct forms: a) an academic thesis presenting original research in a significant historical, theoretical, or pedagogical question relating to visual arts education, or b) a studio or curriculum project intended for use as a pedagogical tool. *Prerequisites: AE 602, AE 606, AE 610. Other conditions: Students must also complete a University seminar, and be approved by the Chair of Art Education to enroll for the Thesis Project.*

AE 658**Museum Internship**

6 credits

Taken in a cooperating museum, the internship represents full-time employment equivalency under the mentorship of a professional museum educator. It is intended to provide practical on-site experience in which the intern is integrated into the museum staff, assuming professional-level responsibilities and experience. A University professor also observes, advises, and assesses the student during the internship.

Prerequisites: AE 510, AE 548, ME 500, ME 508.

AE 659**Student Teaching Practicum**

5 full days a week for twelve weeks

4.5 to 9 credits

An intensive experience built around a twelve-week student teaching practicum, in which the student devotes six weeks to teaching at the elementary school level and six weeks at the middle or secondary-school level under the guidance and supervision of highly qualified master teachers and Art Education Department faculty.

Prerequisites: AE 201, AE 547, AE 548, AE 559.

Art Therapy

AT 300

Introduction to Art Therapy

3 hours

3 credits

The field of Art Therapy and the possibilities inherent in its scope and approaches are introduced. Normal children's art development is studied as a foundation for understanding the artwork of clinical populations. Art therapists who work within a wide range of settings are invited to present to the class. *Prerequisite:* HU 181 A/B.

AT 301

Social and Group Process

3 hours

3 credits

A course designed to introduce students to a basic understanding of social groups, group behaviors, group therapy and group art therapy. The class helps students to better identify their own role as well as that of others within a group setting. Experiential art tasks are used to underscore course material and exemplify group dynamics. *Prerequisite:* HU 181 A/B. AT 300.

AT 302

Theories and Techniques of Art Therapy

3 hours

3 credits

This course reviews a variety of mental and behavioral disorders and explores how each would be addressed by the general theories and practices in the field of art therapy. Indicators of emotional, cognitive and behavioral disturbance as seen in art productions are introduced.

Prerequisite: AT 300 or AE 550, HU 384.

AT 303

Clinical Aspects of Art Therapy

3 hours

3 credits

A survey of Art Therapy in practice is demonstrated through the use of case material from a variety of clinical populations. Issues of both long and short term treatment are presented, as well as the rich variety of interventions at the art therapist's disposal.

Prerequisite: AT 302.

AT 401

Senior Practicum

3 hours

3 credits

A field placement is arranged to provide an opportunity for the student to apply classroom knowledge to an experience with a specific clinical population. This practicum includes on-site supervision by an art therapist as well as small group supervision with Art Therapy faculty.

Prerequisite: AT 300, AT 301, AT 302, AT 303, and HU 483.

Crafts

CR 111

Freshman Ceramics

3 hours

1.5 credits

Through lecture and demonstrations, students learn basic skills such as handbuilding, throwing, and press molding with an introduction to loading and firing kilns and mixing clay and glazes. While teaching basic skills, problems are given with emphasis on developing each students' potential for personal expression and artistic invention. Freshman students are encouraged to participate in the departmental guest lecture series and field trips.

CR 121

Freshman Fibers and Mixed Media

3 hours

1.5 credits

This course provides foundation students with a hands-on studio experience grounded in fabric processes and materials as a means of personal expression. The student receives an introduction to stamp printing and direct painting on fabric, collage, three-dimensional off-loom structures, as well as tapestry weaving on frame loom. Guidance is offered in the form of demonstrations, slide presentations, field trips, informal discussions, and intensive group critiques.

CR 131

Freshman Glass

3 hours

1.5 credits

This course explores glass as an expressive and creative medium. Students work with flat glass in stained glass techniques.

CR 141

Freshman Jewelry and Metalsmithing

3 hours

1.5 credits

An introduction to metalwork through several beginning jewelry projects. Students learn basic fabrication techniques through simple hollow construction; movement is approached through aspects of linkage and chainmaking; forming and fabrication are covered as well.

CR 161**Freshman Furniture and Wood**

3 hours

1.5 credits

The introduction of wood as a material, basic joinery theory, and the ability to manipulate the material safely with both hand and power tools. Lecture and demonstration of the properties of wood, the proper use of the bandsaw and shaping tools, including rasps, chisels, small hand planes, and gouges.

CR 200 A/B**Projects I**

6 hours

3 credits/semester: fall and spring

A studio course where students make art dealing with crafts issues and concepts. Individual project consultations are supplemented by lectures, visiting artists, and group critiques. As this course is content-based, students use any/all crafts studios during in-class work time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

CR 211 A/B**Introduction to Throwing**

6 hours

3 credits

Beginning studio work with clay using the throwing process and related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

CR 212 A/B**Introduction to Handbuilding**

6 hours

3 credits

Beginning studio work with clay using the handbuilding processes of slab, coil pinch, and pressing form molds, plus related glazing and firing techniques. Problems are given with an emphasis on developing each student's potential for personal expression and artistic invention.

CR 221 A**Introduction to Fibers Mixed Media**

6 hours

3 credits

An introduction to both traditional and experimental uses of materials and structural processes in the fabric media. Assignments focus on the exploration of two- and three-dimensional forms in preparation for versatile approaches to the fibers media. A range of off-loom mixed media techniques is covered.

CR 221 B**Introduction to Color and the Loom**

6 hours

3 credits

An introduction to both traditional and experimental uses of materials and structural processes in the fabric media. Students explore the potential of two- and three-dimensional forms in preparation for versatile approaches to the fibers media. Loom-woven structures, tapestry, and woven color are covered.

CR 222**Introduction to Dyeing and Off Loom Construction**

6 hours

3 credits

Through a series of developmental assignments, students are provided with a solid technical and conceptual base in the fabric media. Non-loom constructions, color, and multifiber dye techniques are covered.

CR 223 A/B**Papermaking**

3 hours

1.5 credits

Through slide lecture/demonstrations and films, this studio course introduces students to all aspects of traditional Western and Japanese papermaking techniques including pulp preparation, sheet formation, pressing, and drying sheets. Students learn refined, professional methods as well as explore the creative versatility of pulp. Classes include: casting three dimensional objects and bowls, building subtle relief images in colored pulp and painting with pulp. Various fibers explored throughout the semester include unique ones made from garden vegetables and indigenous plants.

CR 227**Experimental Costume Design**

3 hours

1.5 credits

An introductory mixed media Fibers studio where students transform the body into a fantastical art form through hat, mask, and unconventional garment construction. Students are introduced to a wide range of soft materials including fabrics, plastics, net, gauze, rugger yarns, paper, etc., and to simple printing/dyeing fabric embellishment processes.

CR 231 A/B**Introduction to Glass Blowing**

6 hours

3 credits

Through demonstrations, assignments, and tutoring by the instructor, the students are guided toward mastery in offhand blowing. Blowing of well-balanced functional and nonfunctional forms is emphasized. The aesthetics of contemporary and historical glass are introduced. Demonstrations and tutoring guide the students in exploring the use of color in glass, two- and three-dimensional surface treatment, the relationship between volume and skin of forms, blowing into molds, and working in a variety of scales. The aesthetics of contemporary and historical glass are investigated as they relate to the students' work.

CR 232**Stained Glass**

6 hours

3 credits

Students work with transparent and opaque glass sheet to produce both two- and three-dimensional artwork. Techniques include glass cutting and grinding, use of came and copper foil, soldering, enameling, sandblasting and carving, and kiln-firing. Typical projects include stained glass windows or panels, containers, and shallow bowls.

CR 241 A/B**Body Adornment/Introduction to Jewelry**

6 hours

3 credits

The student is asked to explore notions of jewelry and body adornment as means of personal expression. Projects range from precious jewelry making to adornment that extends into performance. Basic goldsmith skills are taught as essential, while three-dimensional sketching and experimentation in mixed media is encouraged. Successful integration of design, material, and process is the goal. Projects are designed to provide students with broad exposure to the many possibilities inherent in jewelry and ornament as related to the human form.

CR 242**Introduction to Metalsmithing**

6 hours

3 credits

Metal is an extremely versatile material; though hard and durable, it is quite malleable and easily worked. This course covers direct working of metal. Sheet, wire, bar, and rod are given form by hammering, seaming, bending, etc. The majority of work is done in bronze, brass, and copper, though steel, stainless steel, aluminum, and precious metals may be used as well. Emphasis is on basic hand and machine processes conveyed through organized, comprehensive, and technical information. The focus is on the possibilities of metal for the contemporary artist. Contemporary issues include the object as sculpture, process as a source material, the importance of surface and detail, and functional objects made by artists.

CR 243**Jewelry Rendering and Design**

3 hours

1.5 credits

Students explore two-dimensional pencil and gouache techniques effective in creating the illusion of finished pieces of jewelry. Emphasis is placed on the skill development necessary to communicate and evaluate ideas prior to making. Presentation and development of a portfolio are an integral part of the course.

CR 245**Art for the Body**

6 hours

3 credits

This introductory mixed-media course will focus on the body as the site-specific locus for a variety of art forms. Looking at a range of cultural and historical examples, students gain an appreciation for the many personal and social influences that underlie our conception of the human body and how we construct for it. Studio work in an array of media, with specific emphasis on the use of metal, paper, fabric and leather. Technical information includes flat pattern making, piecing and sewing; forming and fabrication; mixed media construction; systems of attachment, linkage and closure. Emphasis on the students' ability to generate unique solutions to the physical challenges imposed by the human body on the content of attire.

CR 249**Enameling**

6 hours

3 credits

Enameling is the art of firing colored glass onto metal. The transparent, opaque, and opalescent enamel colors are layered to produce richness, detail, depth, and brilliance in this durable and painterly medium. Traditional techniques such as cloisonné, grisaille, Limoges, basse taille, plique-à-jour, and champlevé, as well as contemporary and experimental processes. Once they have gained a facility with the medium, students produce jewelry or small jewellike paintings.

CR 251**Introduction to Molding and Casting**

6 hours

3 credits

A course in modelmaking, moldmaking and casting techniques, using plaster and synthetic compounds. Emphasis is given to developing proficiency in slip casting for use in the artist's studio and in industry for serial production.

CR 252**Plaster Workshop**

3 hours

1.5 credits

An introductory course in modelmaking, moldmaking, and casting techniques using plaster and synthetic compounds. This course emphasizes the usefulness of these media to designers and artists.

CR 253**Ceramic Technology**

3 hours

1.5 credits

A lecture and laboratory course designed to initiate investigation of basic clay and glaze materials. The primary intent is for the student to gain an intuitive understanding of ceramic materials, their practical and aesthetic properties, and to develop a series of personal glazes ranging from bright gloss to matt. Additionally, the nature of clays and the relationship among clay bodies, slips, sigillatas and glazes is explored.

CR 256**Ceramics**

3 hours

1.5 credits

Through lecture and demonstration, students learn basic skills such as hand-building, throwing, and press molding with an introduction to loading and firing kilns. Mixing clay, slips, and glazes are also covered.

CR 261**Introduction to Woodworking**

6 hours

3 credits

An introduction to basic woodworking skills and processes, including sharpening and setting up hand tools and machinery, theory of solid wood joinery, and construction. In addition to building technical skills, there is emphasis on contemporary and historical furniture design issues.

CR 277**Fabric Resist and Embellishment**

3 hours

1.5 credits

This course extends the students' basic color and drawing vocabulary into the realm of ancient techniques and tools of Indonesia, Japan, and Africa. Fabric dyeing and resist methods covered include drawing and stamping with waxes, stitching and binding with threads, and more. Students acquire a broader sense of "mark-making," an understanding of the special color properties of dyes, and an ability to use non-Western traditional craft methods to create contemporary art fabric.

CR 278**Fabric Printing**

3 hours

1.5 credits

This course focuses on the fundamental principles of translating drawings and photographs into designs and images for screen printed fabric, using a fine art approach. Exploration of myriad possibilities in creating fabric using silkscreen and fabric pigments.

CR 279**Paper Casting**

3 hours

1.5 credits

Students use paper pulp to build up three-dimensional forms. Molds are made of plaster and other materials. The emphasis is on paper as a material for the craftsperson and sculptor.

CR 280
Introduction to Metal Casting

6 hours

3 credits

Wax working for jewelry and sculpture, rubber molding processes, and lost wax/centrifugal casting of bronze and (optional) sterling silver and karat golds. Extensive technical information for students who are design-oriented. Assignments allow projects in all formats (design, one-of-a-kind jewelry, fine art, etc.) and students are encouraged to use the techniques demonstrated innovatively and expressively.

Students taking the course a second time choose one aspect of the course (wax carving, wax modeling, wax impressions, vulcanized rubber molding, etc.) and produce a small body of work investigating that aspect in depth. Procedures for jobbing our work to professional contract casters; more experienced students send some of their work out to be molded or cast.

CR 281
Introduction to Electroforming

6 hours

3 credits

Electroforming is electroplating metal onto a nonmetallic surface or object. Metal may be built up on nonporous materials such as wax, plastic, glass, stone, and lacquered found and natural objects. Wax may be removed from electroformed objects to leave a strong, lightweight, hollow, self-supporting metal shell. Students will work in electroformed copper; assignments are structured to allow students to work in accustomed formats and/or combine electroforming with other materials and processes.

CR 282
Metal Furniture

6 hours

3 credits

This course questions our cultural assumptions about furniture. Are common furniture forms dictated by functional requirements or arbitrary choices which have become traditional? Metal (steel, aluminum, bronze) is used for its strength and versatility; other materials are combined with metal according to student ideas and interests. Techniques include bending/forming of rod, tube and plate, oxyacetylene welding, brazing, mechanical fasteners/tap and die, riveting, and light blacksmithing. Typical student projects include small tables, lamps, chairs, outdoor/public furnishings, and experimental forms.

CR 285
Introduction to Furniture

6 hours

3 credits

This course will present a series of design problems emphasizing exploration of ideas through drawing and model making. Historic and contemporary examples will be studied. Fundamental joinery techniques will be covered, but the emphasis will be on design exploration, imagination, and inventiveness. Students will be providing their own materials and some hand tools.

CR 286
Wood Carving

3 hours

1.5 credits

An introductory course focused on the development of skills and a survey of historical and contemporary precedents. The class will cover tools: selection, use, and sharpening; lamination and joinery utilized for carving; finishing techniques; materials, choice of woods; letter carving, design and content. Students will provide their own carving tools.

CR 287
Low-Tech Furniture

6 hours

3 credits

Using materials gathered from nature students make chairs, tables, and other functional objects with a minimum of technical and mechanical procedures. Inspired by the design inherent in natural materials, branches and twigs, found objects, and imaginative thinking, the class conceives and executes a series of projects, mostly with simple hand tools. The woodworking techniques demonstrated are simple and straightforward; even the most ten-thumbed, tool-inert, and machine-wary students are welcome in this class.

CR 300 A/B
Projects II

6 hours

3 credits

A studio course where students make art dealing with crafts issues and concepts. A continuation of Projects I, work becomes increasingly student-determined as the dialogue becomes more subjective. As this course is content-based, students use any/all crafts studios during class time and open studio hours. (Students have access to crafts studios where they have completed or are currently taking a media-specific course.) Non-crafts majors taking this course may also work in their accustomed media.

Prerequisites: CR 200 A/B

CR 322 A/B
Advanced Fibers Mixed Media

6 hours

3 credits

Through a series of developmental assignments with a conceptual emphasis, and by using acquired knowledge from previous semesters, students are encouraged to explore forms that reveal the inherent physical qualities and potential image-making possibilities of fabric. Loom-woven and mixed-media fabric techniques are used as appropriate, depending on the student's interest in the development of a diverse range of two-dimensional constructions, sculptural forms, costume, etc.

Prerequisites: CR 221 A/B, and/or CR 222.

CR 329
Advanced Textile Design

1.5 hours

1.5 credits

This course uses the computer in the study of woven textile design. The course introduces fabric structures from simple, plain, and rib weaves, through twills, satins, waffle weaves, double cloth, composite structures, and color effects. Students learn the language of cloth through the incremental development of structures, first making notation of those structures by hand on point paper, and then using various computer software programs to develop a wide range of fabric structures. At least one structure is realized through weaving on a 32-harness hand-weaving computer loom.

CR 331
Advanced Glass Blowing

3 hours

1.5 credits

Glass is considered as an expressive medium, and development toward a personal style is encouraged. Students work with hot glass in advanced offhand work, blowing into molds, casting, and enameling, as well as advanced stained glass work incorporating blown and cast pieces on two- and three-dimensional stained glass problems.

Prerequisites: CR 231 A/B.

- CR 332**
Advanced Fusing and Stained Glass
 6 hours
 3 credits
 Glass is the vehicle for creative expression and aesthetic growth. During the first semester the students focus on developing a personal theme in their work under close guidance of the instructor. During the second semester the students create a consistent body of work and present it in a small show, and trace the historical and contemporary sources of inspiration of their work in a written or oral paper.
Prerequisites: CR 231 A/B and/or CR 232.
- CR 370 A/B**
Advanced Throwing
 6 hours
 3 credits
 Concentration on resolving conceptual and formal issues as they relate to individual exploration on the wheel. Problems encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, serial production, the table, site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness with clay on the wheel. Senior craft majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of the Crafts Projects III.
Prerequisites: CR 211 A/B.
- CR 371 A/B**
Advanced Ceramics
 6 hours
 3 credits
 Concentration on resolving conceptual and formal issues as they relate to individual exploration. Problems encourage uniqueness and challenge abilities. Typical issues include usage and symbolic function, production, and site-oriented applications, and medium to large-scale use of materials. All problems stress practical as well as aesthetic resourcefulness. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.
Prerequisites: CR 212 A/B.
- CR 380 A/B**
Advanced Jewelry/Metals
 6 hours
 3 credits
 Built upon a basic grounding in jewelry concepts and techniques. Lectures, technical demonstrations, and conceptual projects vary from year to year so that those students retaking the course will not find it redundant. The goals of the course are to increase the student's awareness and understanding of jewelry as a component of our culture, aid the student in the development of a personal aesthetic, and develop the student's thinking and problem-solving abilities. More experienced students are encouraged to focus on one specialized area of the jewelry field. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.
Prerequisites: CR 241 A/B and/or CR 242.
- CR 381 A/B**
Advanced Metals
 6 hours
 3 credits
 Built upon basic grounding in metalsmithing skills. Technical demonstrations and conceptual projects vary from year to year so that those students retaking the course will not find it redundant. The goals of the course are to increase the student's awareness of metal's possibilities, increase the student's metalworking skill, aid in the development of a personal aesthetic, and develop the student's thinking and problem-solving abilities. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.
Prerequisites: CR 241 A/B and/or CR 242.
- CR 385 A/B**
Advanced Furniture
 6 hours
 3 credits
 Continuation of CR 285 (Introduction to Furniture) involving more complex design projects, combinations of objects, and advanced model making and finishing techniques. Emphasis on imagination, inventiveness, and depth of content. Senior Crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.
Prerequisites: CR 261 and CR 285.
- CR 386**
Advanced Wood
 6 hours
 3 credits
 This course covers tools, joinery, methods and materials. Content progresses with increasing complexity, involving machining, hand tools, finishing, and surface treatments. Senior crafts majors taking this course may choose to spend all or part of their time producing thesis work to supplement the thesis component of Crafts Projects III.
Prerequisites: CR 261 and CR 285.
- CR 400 A/B**
Projects IIII
 6 hours
 3 credits
 The student selects a topic and produces a thesis body of work for the Crafts Senior Thesis Exhibition. Part of this course is Senior Seminar, a forum for the discussion of ideas and issues through student participation, guest lectures, and professional offerings. The modern craft aesthetic is examined in terms of late 19th- and 20th-century ideas and issues. Emphasis on the interdependency of all the arts with an eye to the unique contribution of crafts ideology and practice. Topical discussions encourage students to find contemporary relevancy and validity in an analysis of historical precedents. Other topics include: making an artist's presentation, resume preparation, writing an artist's statement, recordkeeping and taxes, grant writing, and career opportunities. Particular attention is paid to the style and survival techniques of contemporaries working in crafts media.
Prerequisites: CR 300 A/B.
- IN 449**
Crafts/Fine Arts Internship
 6 hours
 3 credits
 Conditions for enrollment: Must be enrolled as a junior or senior in a BS or BFA program; must have a 2.5 cumulative GPA; and cannot enroll for more than 18 credits, including those earned from the Internship during that semester.

MFA in Ceramics

The following courses are open to students in the summer MFA program only. Each major summer studio concludes with an assessment of and planning for the work to be completed as two independent studios during the remainder of the academic year. A winter review weekend will be scheduled to assess progress of the fall independent studio work.

CR 610

Major Studio I

5 credits

Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

CR 611

Major Studio II

5 credits

Further exploration of the options, with increased awareness of theoretical issues and personal vision.

CR 710

Major Studio III

5 credits

Greater focus in the student's work, with a view to completing the personal repertoire of skills and expression in the medium needed to undertake a thesis project.

CR 711

Major Studio IV

5 credits

Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Dance

DA 100

Rhythm for Dancers

1.5 hours

1 credit

This course provides an understanding and experience of rhythm that enables students to hear, feel, count, and notate rhythmic structures and enhance sensibility and creativity.

Required of all Dance majors.

DA 101 A/B

Ballet I-II

6 hours

2 credits

Fundamentals of ballet technique including barre and center floor work. The course serves to introduce and develop basic ballet technique and vocabulary. Body placement and alignment is stressed through an understanding and application of these basics. Continuous advancement and development is provided from beginning to advanced levels throughout this four-semester sequence (Ballet I-IV).

Open to Dance majors only.

DA 103 A/B

Modern Dance I-II

4.5 hours

2 credits

Basic technique of modern dance for the development of skills, intellectual understanding, kinetic perception, and maximum versatility. Includes barre work, center floor, isolation, falls and recoveries, contractions and release. Part of a two-year sequence (Modern Dance I-IV).

Open to Dance majors only.

DA 107

Eurythmics

1.5 hours

1 credit

A beginning course in dance theory and composition which explores the development of rhythm perception through movement improvisation. Students receive weekly movement assignments directed toward specific rhythm and dance problems.

Open to Dance majors only.

DA 109

Improvisation I

1.5 hours

1 credit

This course comprises breathing and centering warm-ups, isolation exercises, and technical improvisation on movement qualities, including swinging, gliding, falling, rising, slow motion. Students learn to develop choreographic ideas through group improvisational structures. A continuation of the creative work of DA 107.

Open to Dance majors only.

DA 111

Spanish Dance

1.5 hours

1 credit

A study of the basic techniques of playing castanets for the Sevillanas, as well as development of fundamental skills in footwork and handclaps for flamenco.

DA 113 A/B

Jazz Dance I-II

3 hours

1 credit

A presentation of styles designed to broaden knowledge and technique of concert and theater jazz dance. Classes employ floor stretches and center barre as warm-up procedures. Movement patterns emphasize simultaneous coordination of multiple rhythm patterns in different parts of the body. Combinations advance from simple to complex throughout this four-semester sequence (Jazz Dance I-IV).

Open to Dance majors only.

DA 115

Mime

1.5 hours

1 credit

An exploration of the *commedia dell'arte*, Kabuki, and twentieth-century techniques developed by Decroux, Barrault, and Marceau. Emphasis is placed on animals as the primary key to fundamental movement, as well as analysis of human movement, including elements of age, environment, body type, and facial features.

DA 116 A/B**Fundamentals of Dance I-II**

1.5 hours

1 credit

This freshman course deals with basic aesthetic considerations of the dance art form. The first semester examines the nature and forms of dance and care of the body. The second semester allows dance students the opportunity to work with their peers in an interarts project.

Open to Dance majors only.

DA 117**Survey of Music**

3 hours

3 credits

This course surveys the history of music from ancient to modern, including jazz.

Required of all Dance majors.

DA 119**Yoga**

1.5 hours

1 credit

The study of a system of exercises to achieve physical and spiritual well-being.

DA 120**Pilates Mat**

1.5 hours

1 credit

The Pilates Mat is a part of the Pilates method of exercise. The Pilates Mat helps build strength while maintaining flexibility. The Pilates exercise has been used for over 70 years by dancers, musicians and athletes to help them enhance their performance.

DA 121**The Alexander Technique**

1.5 hours

1 credit

A method for moving with ease and grace which can be used in any situation (baller, jazz, modern dance, and also everyday activities). By releasing unnecessary tension in movement, the student learns to avoid dance injuries or change harmful habits so that chronic injuries can heal.

DA 123 A/B**Tap I-II**

1.5 hours

1 credit

Basic vocabulary of tap, and development of rhythmically accurate footwork and accompanying body movements.

Open to Dance majors only.

DA 124**African Dance**

1.5 hours

1 credit

The study of the contribution of black dance to the development of American dance through the mastery of the technique.

DA 126**Dance Ethnology**

1.5 hours

1 credit

A survey of the broad perspectives of dance as an expression of culture through investigation of Western and non-Western dance forms.

DA 129**Nutrition**

1 hour

1 credit

The study of nutrition and its application to food selection, with special emphasis on the nutritional needs of the dancer.

DA 130**Dance Therapy**

1.5 hours

1 credit

An examination of the use of dance movements as therapeutic tools in working with the physically and mentally handicapped.

DA 190**Language of Music**

1.5 hours

1 credit

The study of rhythm, melody and harmony, tempo, dynamics, and musical forms.

Required of all Dance majors.

DA 201 A/B**Ballet III-IV**

4.5 hours

2 credits

Continuation of DA 101 A/B.

Prerequisite: DA 101 A/B.

Open to Dance majors only.

DA 203 A/B**Modern Dance III-IV**

4.5 hours

2 credits

Continuation of DA 103 A/B.

Open to Dance majors only.

DA 205 A/B**Notation I-II**

3 hours

2 credits

Notation I is an introduction to the Laban system of recording dance movement. The course deals with the study of basic notation symbols for reading and writing movements involving steps, arm and leg gestures, turns, and rhythmic and spatial patterns. Notation II comprises intermediate study in reading and writing dance phrases including torso, parts of the limbs, and head.

Notation I required of all Dance majors.

DA 209**Anatomy for Dancers**

1.5 hours

1 credit

A study of the structured makeup of the human body, and the relationship of body systems to each other. Included is a study of the structure and function of the nervous, pulmonary, circulatory, and digestive systems.

Open to Dance majors only.

DA 210**Kinesiology**

1.5 hours

1 credit

A study of the mechanics of the body in motion based upon the background provided in Anatomy for Dancers (DA 209). Muscular and biomechanical aspects are presented, with a stress on overuse syndrome and prevention of dance injuries.

Open to Dance majors only.

DA 211 A/B**Dance History I-II**

3 hours

3 credits

The study of the interaction between dance and the society in which it develops, emphasizing the changing role and nature of dance. Dance History I deals with dance from the Renaissance through Diaghilev's Ballet Russe. Dance History II surveys dance from pre-World War II to the present.

DA 213 A/B**Jazz Dance III-IV**

3 hours

1 credit

Continuation of DA 113 A/B.

Open to Dance majors only.

DA 216
Music for Dancers
 1.5 hours
 1 credit
 An exploration of various kinds of musical materials and literature, from Gregorian chant to New Music, relating the selection of music to the creation of dance composition. Improvisation utilizing different sounds and instruments.
Prerequisite: DA Composition (DA 217).
Open to Dance majors only.

DA 217
Dance Composition I
 1.5 hours
 1 credit
 The course integrates the improvisational skills acquired earlier in Eurythmics, Improvisation, and Music for Dancers. Designed to provide the beginning choreographer with the tools needed to structure a dance composition in solo and duet forms.
Open to Dance majors only.

DA 301 A/B
Ballet V-VI
 7.5 hours
 4 credits
 Continuation of DA 201 A/B.
Prerequisite: Junior status.
Required of students majoring in Ballet.

DA 303 A/B
Modern Dance V-VI
 7.5 hours
 4 credits
 Continuation of DA 203 A/B.
Prerequisite: Junior status.
Required of students majoring in Modern Dance.

DA 305 A/B
Modern Repertory I-II
 3 hours
 1 credit
 A study of contemporary and/or classical repertory by resident or guest choreographers or notators, as well as the viewing, discussion, and analysis of great works on video and film.
Prerequisite: Junior status.
Required of Modern Dance majors.

DA 307 A/B
Ballet Repertory I-II
 1.5-3 hours
 1 credit
 The study and performance of dances of the Renaissance and Baroque periods, followed by major classical and modern ballets.
Prerequisite: Junior status.
Required of Ballet majors.

DA 308 A/B
Dance Pedagogy I-II
 1.5 hours
 2 credits
 Dance Pedagogy I is an introduction to current philosophies and practices of teaching dance, and a historical survey of the role of dance in education. The second semester deals with identification and exploration of basic concepts of teaching dance, and application of these principles to the concrete development of lesson plans.
Open to Dance majors only.

DA 309 A/B
Partnering I-II
 1.5 hours
 1 credit
 The basic technique of adagio (pas de deux). Students perform major classical works.
Required of Ballet majors.
May be taken as an elective by other Dance majors with permission of the instructor.

DA 311 A/B
Jazz V-VI
 7.5 hours
 4 credits
 Continued development of technique and various styles as introduced in DA 113 A/B. The course progresses from basic to complex rhythm and isolation exercises, and movement combinations stressing subtlety of dynamics, as well as preparation of repertory.
Prerequisite: Junior status.
Required of students majoring in Jazz/Theater Dance.

DA 317 A/B
Dance Composition II-III
 3 hours
 2 credits
 Continuation of DA 230. Problem solving and analysis of materials through individual projects. Special emphasis on group choreography.
Prerequisite: Junior status.

DA 319
Theater Functions
 1.5 hours
 1 credit
 A basic production course dealing with concepts of lighting and set design for dance. Students are required to gain practical experience by working in the theater on dance concerts during the year.

DA 321 A/B
Pointe I-II
 1.5 hours
 1 credit
 Basic technique of dancing ballet on pointe. Women's dance variations from the classical repertoire.
Required of female students majoring in Ballet.
May be taken as an elective by other Dance majors.

DA 322 A/B
Improvisation II-III
 1.5 hours
 1 credit
 Individual improvisations are performed on themes with objects in restricted or altered spaces and times. Various structures are used for group improvisation. Free improvisation with live music is stressed.
Prerequisite: Junior status.
Required of students majoring in Modern Dance.

DA 323 A/B
Tap III-IV
 1.5 hours
 1 credit
 The study and practice of the tap style of dance from simple rhythmic footwork to more complex multi-rhythms and repertory.
Required of students majoring in Jazz/Theater Dance.

DA 324
Character Dance
 1.5 hours
 1 credit
 The course deals with the study of the relationship between ethnic styles of dance and classical ballet, and the proper technique for performing national dances stylized for the classical ballet repertory.
Required of students majoring in Ballet.
May be taken as an elective by other Dance majors with permission of the instructor.

DA 325 A/B
Ballet for Non-majors V-VI
 1.5-3 hours
 1 credit
 Continuation of DA 201 A/B. For students majoring in Modern or Jazz/Theater Dance.
Prerequisite: Junior status.

DA 326 A/B
Modern Dance for Non-majors V-VI
 1.5-3 hours
 1 credit
 Continuation of DA 203 A/B. For students majoring in Ballet or Jazz/Theater Dance.
Prerequisite: Junior status.

DA 327 A/B
Men's Class I-II

1.5 hours
1 credit

The technical movements of dance frequently performed by the male dancer.

Required of male students majoring in Ballet.

May be taken as an elective by other Dance majors.

DA 328 A/B
Jazz for Non-majors V-VI

1.5-3 hours
1 credit

Designed for Ballet and Modern majors. The course further develops the vocabulary and skills learned in DA 213 A/B.

Prerequisite: Junior status.

DA 341 A/B
Pointe I-II

1.5 hours
1 credit

A course designed to instruct students on the use of the pointe shoe in classical ballet.

Co-prerequisite: A technique class and permission of the instructor.

Required of all Ballet majors.

DA 345 A/B
Voice I-II

1.5 hours
1 credit

Vocal training for the non-Voice major.

Designed to develop the vocal instrument to meet both the musical and nonmusical vocal requirements of the theater.

Required of students majoring in Jazz/Theater Dance.

DA 401 A/B
Ballet VII-VIII

7.5 hours
4 credits

Continuation of DA 301 A/B.

Prerequisite: Senior status

Required of students majoring in Ballet.

DA 403 A/B
Modern Dance VII-VIII

7.5 hours
4 credits

Continuation of DA 303 A/B.

Prerequisite: Senior status

Required of students majoring in Modern Dance.

DA 408 A
Dance Symposium I

3 hours
3 credits

A course designed specifically for those students who will be completing their student teaching requirement in the following semester. The course includes observation techniques, source material preparation, and evaluation criteria. Discussions center around the application of dance principles to the learning situation. The role of dance teacher is examined.

Must be taken Senior year.

DA 408 B
Dance Symposium II

3 hours
3 credits

This course is designed to complement the actual student teaching experience. Specific situations, problems, and achievements of the student teaching process are discussed and evaluated.

Must be taken concurrent with DA 410.

DA 409 A/B
Partnering

1 credit

DA 410
Student Teaching

14 hours
7 credits

Students teach under supervised direction for one semester in a public or private school. If placement for student teaching is not within a school system, arrangements are made for the student to do this supervised teaching through local dance studios.

Student Teaching must be taken concurrently with

DA 408 B.

Prerequisite: DA 408 A.

DA 411 A/B
Jazz VII-VIII

7.5 hours
4 credits

Continuation of DA 311 A/B.

Prerequisite: Senior status

Required of students majoring in Jazz/Theater Dance.

DA 419 A/B
Dance Production I-II

1.5-3 hours
2 credits

Designed to assist senior students in meeting their graduation performance requirement. Each student participates in the rehearsal, performance, and technical aspects of the senior graduation concerts scheduled at the end of each spring. Students are expected to take major responsibility for the production of these programs.

Open to Dance majors only.

DA 421 A/B
Pointe III-IV

1.5 hours
1 credit

Continuation of DA 341 A/B.

Prerequisite: DA 341 A/B.

DA 422
Styles of Jazz

1.5 hours
1 credit

An exploration of Jazz styles of historic and contemporary Jazz dance artists.

DA 425 A/B
Ballet for Non-majors VII-VIII

1.5-3 hours
1 credit

Continuation of DA 325 A/B. For students majoring in Modern or Jazz/Theater Dance.

Prerequisite: Senior status

DA 426 A/B
Modern Dance for Non-majors VII-VIII

1.5-3 hours
1 credit

Continuation of DA 326 A/B. For students majoring in Ballet or Jazz/Theater Dance.

Prerequisite: Senior status

DA 427 A/B
Men's Class III-IV

1.5 hours
1 credit

Continuation of DA 327 A/B

DA 428 A/B
Jazz for Non-majors VII-VIII

1.5-3 hours
1 credit

Continuation of DA 328 A/B. For students majoring in Ballet and Modern Dance.

Prerequisite: Senior status

DA 445 A/B

Voice III-IV

1.5 hours

1 credit

Continuation of DA 345 A/B.

Prerequisite: DA 345 A and 345 B

DA 77-

Dance Ensembles/Labs

3 hours

1 credit

DA 771

Ballet Ensemble

3 hours

1 credit

DA 773

Modern Ensemble

3 hours

1 credit

DA 774

Jazz Ensemble

3 hours

1 credit

DA 775

Senior Ensemble

3 hours

1 credit

Dance Extension Courses

DA 101 X

Beginning Ballet

1 credit

A fundamental ballet technique course for non-dance majors.

DA 103 X

Beginning Modern Dance

1 credit

A fundamental modern dance technique course for non-dance majors.

DA 104 X

Beginning Brazilian Dance

1 credit

DA 111 X

Beginning Spanish Dance

1 credit

DA 113 X

Beginning Jazz Dance

1 credit

A fundamental jazz dance technique course for non-dance majors.

DA 114 X

Karate Elective

1 credit

DA 123 X

Beginning Tap Dance

1 credit

A fundamental tap technique course for non-dance majors.

DA 201 X

Advanced/Beginner Ballet

1 credit

DA 203 X

Advanced/Beginner Modern

1 credit

DA 204 X

Advanced/Beginner Brazilian

1 credit

DA 211 X

Intermediate Spanish Dance

1 credit

DA 213 X

Advanced/Beginner Brazilian

1 credit

DA 223 X

Advanced/Beginner Tap

1 credit

DA 301 X

Intermediate Ballet

1 credit

DA 401 X

Advanced Ballet

1 credit

Electronic Media

EM 110

Computer Concepts

3 hours

3 credits

Designed as both a conceptual and hands-on course that will introduce the student to the foundations of digital processes in the arts. Experience with word processing, basic spreadsheet usage, database search techniques, digital photography, scanning, image processing, compositing, and the basics of HTML website development. This course includes an introduction to on-line services including Dialog and the World Wide Web. Software includes Clarisworks, Photoshop and PageMill. Assignments in each of the software environments as well as supplemental readings. No prior computer experience is required.

EM 210

Digital Multimedia

3 hours

3 credits

The elements of digital multimedia production techniques used to create Internet Websites and interactive programs. Hands on production experience as well as a perspective on developments in this rapidly growing field through readings and lectures. In the first third of the semester, students learn to create World Wide Web pages using the PageMill program along with some HTML coding.

The balance of the semester is dedicated to learning the basics of Macromedia Director 5, Quicktime movie production, and Sound Edit 16 to create interactive projects that combine images, sound, and animation. Emphasis is on clear communication and the creation of intuitive interactive interfaces.

Prerequisite: EM 110 or equivalent introductory course that includes experience with the Macintosh operating system and a working knowledge of Photoshop.

EM 304 A/B

Electronic Media/Production

3 hours

1.5 credits/per semester

The development of advanced computer skills in image scanning technology, desktop publishing, pre-press production, color, output technologies, digital photographic technologies, and introduction to digital time-based environments and cyberspace software. Technical expertise and efficient working methodologies are applied to problems from other design courses as well as from both individual and group assigned projects. All software is standard to current graphic design industry practices.

Prerequisites: Junior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

Fine Arts

Fine Arts courses are open on an elective basis as space and experience permits to non-Fine Arts majors.

FA 205

Concepts/Works on Paper

6 hours

3 credits

This course offers the student an opportunity for idea development, visual perception, and the organization of experience into compositions. Primary emphasis is on developing visual expression, skill in using various materials, and growth of critical evaluative abilities through group discussions and critiques. Contour drawing, collage, Xerox transfer, book arts, and other experimental drawing and printing techniques are explored. Students are encouraged to combine media.

FA 222 A/B

Drawing: Form and Space

6 hours

3 credits

An introduction to the issues of drawing, including perception, analysis, invention, and experimentation. A variety of thematic ideas, structural possibilities, and imaginative interpretations are explored. Students are exposed to a wide spectrum of precedents in the history of drawing and are encouraged to enlarge their working definitions of how form and space can be effectively expressed.

FA 223

Introduction to Figure Modeling

6 hours

3 credits

Modeling from life for the beginner, stressing direct observation, eye-hand coordination, and depth discrimination. Both perceptual and conceptual skills are developed and fundamental studio practices are taught, such as armature construction, clay utilization, and modeling techniques. Works are fired in clay or cast in plaster.

FA 324**Drawing: Object, Subject, Metaphor**

6 hours

3 credits

A studio course that treats the recognition of meaning and motive in figuration. How is an image interpreted? What is signified by the mode, the format, and the forms presented? Assignments explore options for investing images with thought and feeling.

FA 330**Drawing: Site-Specific Projects**

6 hours

3 credits

Focus on the production of drawings and models of site-specific projects. Issues related to public art, environmental art, public and private realms, materiality, site selection and site specificity are explored.

FA 333 A/B**Attitudes and Strategies**

6 hours

3 credits

A studio-criticism course that focuses on the issue of artistic strategy as it applies to the creation of art. Assignments attempt to aid students in recognizing their own and alternative tendencies through projects that are made to reflect attitudes like expressionism, idealism, mathematical systems, decoration, naturalism, etc.

Required of Fine Arts majors, open as an elective.

FA 424**Drawing References**

6 hours

3 credits

Advanced issues focusing on the relationship between a given work and its references and resources, whether they be historical, cultural or personal, and from nature, text, or other art. Emphasis on the manner in which a reference or resource influences the outcome of a work. This studio course aims at connecting the student's ideas to the larger context of historical precedent and universal meanings.

Prerequisites: FA 222 A/B, FA 333 A/B.

FA 450**Advanced Projects**

6 hours

3 credits

Painting assignments dealing with the larger issues of the format and language of painting. Students are expected to give individualized responses to these issues and convene in group critiques to discuss the results. (Formerly PT 450)

Prerequisite: FA 333 A/B.

FA 460 (Formerly PT 490)**Senior Fine Arts Seminar**

3 hours

1.5 credits

The artist's role in historic and contemporary contexts. Issues surrounding the various purposes of art and how culture deals with artists are explored through discussion with visiting artists, alumni and faculty. Students work toward the acquisition of a professional profile in resume, artist statement, and slide preparation. Discussion of gallery practices and portfolio presentations cultivate an awareness of professionalism and career opportunities in the fields of painting, printmaking, and sculpture.

IN 449**Fine Arts Internship**

6 hours

3 credits

Opportunities to apprentice to practicing artists, gain gallery experience, work with nonprofit organizations which lead to practical experience and knowledge about the field.

MFA in Ceramics, Painting, or Sculpture

The following courses are open to students in the summer MFA program only.

FA 610

Studio Topics

2 credits, repeatable

This course brings together students from each of the major disciplines to explore studio issues common to all visual arts.

FA 691, 692, 693, 694

Independent Studio

Fall and Spring I, II

3 credits per semester

At the conclusion of Major Summer Studios I and II and Winter Critiques I and II, the student and faculty mentor agree on a plan of work to be pursued during the fall and spring off-campus semesters as described in the Independent Studio Contract. Working independently, students are expected to consult with the faculty mentors, to record results of their investigations in a journal of inquiry, and to submit periodic written and visual documentation of their progress during these semesters. Access to off-campus studio space during these semesters is necessary as the intention of this experience is to develop a pattern of studio investigation to be integrated into the demands of daily life. Students return to campus for a weekend Winter Critique of work completed during the Fall Independent Studio. Following this evaluation, plans for the Spring Independent Studio are formulated. Work completed during the spring semester is evaluated at the start of the following Major Summer Studio session.

FA 793, 794

Thesis Preparation

Fall and Spring III

3 credits per semester

Once students have completed Major Summer Studio III and have been formally declared a candidate by the graduate faculty, they may begin independently producing a body of work intended for eventual presentation in a thesis exhibition following the successful completion of Major Summer Studio IV. Work completed during the fall semester is evaluated at the Winter Critique. During the spring semester, students submit a preliminary draft of their artist's statement for review. Work completed during the spring semester is reviewed by the thesis committee at the start of Major Summer Studio IV. At this juncture, work focuses on finalizing the thesis presentation and the artist's statement. Summer IV concludes with a full slide presentation by students of their work in preparation for the thesis exhibition where they will be expected to present themselves and their work to the thesis review committee and in preparation for future presentations to galleries, foundations, and teaching institutions.

FA 795

MFA Thesis and Exhibition

2 credits

The MFA degree certifies that the artist has attained a high level of competence and independent judgement in the discipline and is qualified to stand with his/her mentors as a master artist. The thesis exhibition and statement are intended to serve as a demonstration of this mastery. With faculty guidance, the student is responsible for securing an on or off-campus exhibition site, curating, planning, and installing their exhibition. The artist's statement and slide presentation of their work accompanies the exhibition.

Foundation

FP 100 A

Drawing

6 hours

3 credits

Drawing is approached as a process by which the student examines and investigates the visual world. Line, mark, and shape are among the drawing elements emphasized in the first semester. With these tools, students examine the form and structure of various subjects while they improve their manual skills, strengthen their vision, and begin to define their drawing vocabulary. Graphite and charcoal pencils and a range of appropriate papers are the most frequently used materials. Historical precedents are discussed, master works analyzed, and relevant practical information—including the elements of spatial representation—is assimilated into the flow of class assignments. Focus is on the challenges and rewards of developing perceptual skills.

FP 100 B

Drawing

6 hours

3 credits

Building on the sensibilities, skills, and information of FP 100 A, students refine their perceptual abilities, utilize new media such as charcoal and inks and develop additional drawing strategies. Students undertake the analysis of complex natural objects, sculpt volume with line and tone, encounter the challenge of drawing the human figure, and meet other situations which demand the assimilation of new information and the application of advanced skills. Controlling proportion, building volume, engaging the illusion of space, while at the same time developing the desired quality of light and illumination are the descriptive goals of the semester. Faculty bring skills, projects, and information developed in the two- and three-dimensional design classes into the service of drawing. *Prerequisite:* FP 100 A.

FP 120 A

Two-Dimensional Design

6 hours

3 credits

A focused introduction to the two-dimensional plane and its elements. The first semester defines the terminology and sharpens the ability to discern and use the visual elements of point, line, shape, and pattern. These fundamental elements are studied as independent units and brought together, supporting and animating one another, in a variety of formats. Skills in the use of black and white media such as inks, plaka, and acrylic pigments and equipment including technical pens, brushes, and drafting tools are developed in the first semester. The visual forces discovered during efforts to combine these elements and materials define the more complex subject of the class.

FP 120 B

Two-Dimensional Design

6 hours

3 credits

This course builds on the projects and skills established in FP 120 A. The majority of FP 120 B is devoted to the introduction and extended study of color. The major works of the semester are based in the use of acrylic paints and require skills of mixing and application. Other color mediums such as collage, pastels, watercolors, and oil sticks are also explored. Color theories are discussed, projects requiring tinting, shading, and toning clarify these basic concepts and master works of color are studied. Ideas developed in the class are shared with other Foundation courses and skills from three-dimensional and drawing classes are imported to support current two-dimensional projects. Representational and nonrepresentational form is developed as students integrate past experience, refine their skills of observation, expand the study of visual forces, and explore more complex principles of organization.

Prerequisite: FP 120 A.

FP 140

Time and Motion

6 hours

3 credits

An introduction to the fundamental principles of time-based art: sequence, movement, timing, motion design, principles of animation, perception, and concepts of narrative. Students work in a variety of media using manual, computer, video, and body-based approaches.

FP 190 A

Three-Dimensional Design

6 hours

3 credits

Introduction to concepts of mass, volume, space, the properties of materials, and the unique visual qualities of three-dimensional form. The introduction of three-dimensional ideas and related terminology is combined with the instruction in the use of materials such as paper, wood, plaster, and clay and the operation of hand and power tools. Students develop the practical experiences needed to make objects which counteract and respond to forces and answer visual requirements. As the semester progresses, challenges of assembly, scale, and visual complexity increase. Inventive processes, form generation, and construction are undertaken as properties of materials, join with visual goals to develop new forms. Most importantly, students understand that they have access to a new language as they learn to see, think, and plan three-dimensionally.

FP 190 B

Three-Dimensional Design

6 hours

3 credits

Building on the skills, language, and sensibilities of FP 190 A, the second semester undertakes more complex projects. Some projects involve the combining of several materials and require the assembly of multiple parts. The semester builds in complexity exploring the challenges of scale and engaging time and movement as part of their conception. The introduction of environmental works, setting in place new principles of three-dimensional organization, researching the order of nature and taking up the challenge of representation in three dimensions. Faculty relate works and share principles with either the two-dimensional or drawing classes and attempt to harvest skills and sensibilities developed in those classes into the service projects in Three-Dimensional Design.

Prerequisite: FP 190 A.

Graphic Design

GD 105

Freshman Graphic Design Projects

3 hours

1.5 credits

An elective course introducing the Foundation student to the profession of graphic design and its working processes. The classwork begins with directed formal studies and leads to an introductory communication project. Emphasis on the craftsmanship and working methods of the student as well as the breadth and depth of the student's individual investigative process. Studio lecture/demonstrations focusing upon professional case studies and field trips.

GD 210 A

Letterform Design

6 hours

3.0 credits

The analysis and development of letterforms. The norms of weight, proportion, character width, and alphabetic relationships are developed perceptually, by hand. This course stresses the inherent optical relationships that exist in the construction of typefaces derived from the Latin alphabet.

Prerequisites: Completion of the Foundation program, or permission of the instructor by portfolio review and interview.

GD 210 B

Letterform Design

3 hours

3.0 credits

An extension and continuation of GD 210 A. The precision and clarity of designed characters and character sets. The course also addresses the basic formal language of typography and the application of typographic principles to frame basic communication messages. All typographic investigations are achieved by hand using provided type samples and without the use of computers.

Prerequisite: GD 210 A.

GD 211 A

Descriptive Drawing

6 hours

3.0 credits

A freehand drawing course based upon observation and analysis of the underlying structure and form of man-made and natural objects. Logical representation and problem solving are emphasized. A visual vocabulary of line, shape, value, texture, and spatial organization are addressed to develop drawing as a methodology for research and invention.

GD 211 B

Descriptive Drawing

6 hours

3.0 credits

A continuation of GD 211 A. A freehand analytical drawing course that addresses organic form and objects from nature. Drawing skills are developed to sketch and research visual concepts, as well as to use the medium for the invention of original images in upper-level courses.

GD 213 A

Design Systems

6 hours

3.0 credits

An intensive laboratory where the formal aspects of composition, organic and geometric form, color, symbolic drawing, craftsmanship, and processes of conceptualizing are investigated. Assignments are founded on directed goals and playful investigation to train the student in areas of selection, self-criticism, set theory, and visual logic.

Prerequisites: Completion of the Foundation program, or permission of the instructor by portfolio review and interview.

GD 213 B

Design Systems

6 hours

3 credits

A continuation of GD 213 A. Further investigation of the visual language of design, culminating in a basic communication problem.

Prerequisite: GD 213 A.

GD 306 A

Typography Emphasis

6 hours

3.0 credits

This course investigates and defines basic principles of typography in a communication context. Directed research based upon typographic norms addresses the issues of informational hierarchies achievable through visual form and structure as well as the editorial and expressive potentials of typography. Coursework uses traditional and digital technologies.

Students must have working knowledge of QuarkXpress and basic Macintosh operation or be concurrently enrolled in EM 304 A. Working knowledge of Adobe Illustrator is preferred.

Prerequisites: Junior status in the Graphic Design department, or permission of the instructor by portfolio review and interview.

GD 306 B

Typography Emphasis

6 hours

3.0 credits

An extension and continuation of GD 306 A. The typographic principles of the grid, text typography, text hierarchies, image integration, all within the context of a multi-page format.

Students must have working knowledge of QuarkXpress and basic Macintosh operation or be concurrently enrolled in EM 304 B. Working knowledge of Adobe Illustrator and Adobe Photoshop is preferred.

Prerequisite: GD 306 A or permission of the instructor by portfolio review and interview.

GD 310 A

Photographics 1

6 hours

3.0 credits

This elective course develops a designer's methodology and viewpoint to achieve both structure and meaning in photography, and as a way to extend the range of how objects and nature can be seen and translated using photographic processes. The course explores darkroom techniques, controlled lighting, and studio setups. Students use both traditional photography and digital software to create hybrid, photographic images. Extensive studio and darkroom work is required.

Prerequisites: PF 211 A and Junior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

GD 310 B**Photographics II**

6 hours

3.0 credits

An upper-level elective studio in photography. Students undertake self-initiated projects to explore various applications of the constructed photograph. The designer's perspective and working process are used to focus the communication aspects of the imagery. Past topics have included medium- and large-format cameras, advanced studio lighting, and advanced printing and darkroom techniques. Extensive studio and darkroom work. Traditional and digital media can be explored.

GD 311 A**Communications Studio**

6 hours

3 credits

Developing an understanding of visual relationships and how to use them to create visual impact and clarity while solving communications problems. Invention, intuition, and discovery combined with logical thought and thorough preliminary research. Special attention is given to refining the student's perceptual abilities, hand skills, and the integration of various media. Use of both traditional and computer technologies.

Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in EM 304 A.

Prerequisites: Junior status in the Graphic Design department or by permission of the instructor by portfolio review and interview.

GD 311 B**Communications Studio**

6 hours

3 credits

A continuation of GD 311 A, concentrating on the development of color, sensitivity, and perceptual abilities within a communications context. A working process that develops invention through logical thought and intuition is applied to communicate problems. Use of both traditional and computer technologies.

Students must have working knowledge of Adobe Illustrator, basic image scanning, and basic Macintosh operation or be concurrently enrolled in GD 304 B.

Prerequisites: GD 304 A, and GD 311 A.

GD 313 A**Color Studies**

6 hours

3.0 credits

An elective course addressing color concepts developed deductively from nature and inductively through experimental, perceptual analysis. A communication problem in which color is the prominent vehicle for the solution is addressed in a thorough research process. Diverse media are explored. Applications may use two- and three-dimensional formats.

Prerequisites: Junior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

GD 316 A**Drawing Applications I**

6 hours

3.0 credits

The use of drawing as both an expressive and an informational vehicle to solve communication problems. Formal issues of composition, selection, and color as well as the conceptual issues of narrative, sequence, and representation are focused towards the communication of ideas, emotions, and information.

Prerequisites: GD 211 A/B or permission of the instructor by portfolio review and interview.

GD 316 B**Drawing Applications II**

6 hours

3.0 credits

An upper-level elective drawing course in which students initiate individual projects which use drawing as the primary medium to solve communications problems. Various media, mixed media, and hybrid images are explored in a thorough research-oriented design process. Connection between formal issues and communication effectiveness is stressed.

Prerequisites: GD 316 A or permission of the instructor by portfolio review and interview.

GD 322**Three-Dimensional Graphic Design**

6 hours

3 credits

The design of messages in spatial environments from packaging to exhibitions. Investigations of the relationship between the communication of messages within the context of scale, surface texture, light modulation, and their application to three-dimensional form combine both experimental and practical criteria. Although traditional methods of conceptualizing are used in a thorough visual process, extensive computer work is involved.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: Junior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

GD 411 A**Design Studio**

6 hours

3 credits

A wide-ranging exploration of the connections between image and text, and symbolic and narrative imagery, supported by studies in semiotics, information theory, and research methodology. Both traditional and computer technologies within a thorough research process. Preliminary research and definition of a self-generated degree project is undertaken by Graphic Design majors in this course.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: Senior status in the Graphic Design department or by permission of the instructor by portfolio review and interview.

GD 411 B

Design Studio: Senior Degree Project

6 hours

3 credits

This course develops a self-generated degree project involving research, proposals, complete design formulation, and final presentation. Topics are reviewed by a panel of faculty in Graphic Design, with projects reviewed by an outside critic midway through the preliminary stages of development. This course uses both traditional and computer technologies within a thorough research process.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: GD 411 A, and GD 412 A.

GD 412 A

Problem Solving

6 hours

3 credits

Approaches to solving communications problems of diverse character and increasingly practical application. The course assumes a high level of formal competence and places special emphasis on working within technical and time constraints by developing clear and concise thought patterns. This course uses both traditional and computer technologies within a thorough research process.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: Senior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

GD 412 B

Problem Solving

6 hours

3 credits

A continuation of GD 412 A, developing approaches to solving communications problems of broad scope and increasingly practical application. Students work within technical and time constraints while developing clear and concise thought patterns. The course assumes a high level of formal competence and places special emphasis on the development of unified visual and conceptual relationships across varied formats and scales. Both traditional and computer technologies within a thorough research process.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisite: GD 412 A.

GD 426

Advanced Typography

6 hours

3 credits

This elective course addresses typography as both the primary vehicle to communicate information and as a support to images. Assignments range from informational design to expressive, content-based problems, to intuitive investigations and formal experiments. Although traditional methods of conceptualizing are used within a thorough visual process, extensive computer work is involved.

Students should have expertise in QuarkXpress or Aldus PageMaker, Adobe Illustrator or Aldus Freehand, and Adobe Photoshop.

Prerequisites: Senior status in the Graphic Design department or permission of the instructor by portfolio review and interview.

Graduate Seminars

GR 691

University Seminar:

Structure and Metaphor

3 hours

3 credits

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues of structure and metaphor in relation to art and design.

Topics include cognition and perception, meaning and representation, and systems of organization and expression. (May be taken to satisfy Aesthetics and Art Criticism corequisites for the MAT program.)

GR 692

University Seminar: Art and Design

in Society

3 hours

3 credits

An interdisciplinary seminar in which students from the several graduate programs examine theoretical issues relating to the place of art and design in society. Topics include the social role of the artist/designer, public policy and the arts, issues of post-modernism, and aesthetic and ethical implications of emerging arts and communications technologies.

(May be taken to satisfy Sociology/Anthropology corequisites for the MAT program.)

GR 791

University Seminar: Art Criticism

3 hours

3 credits

An interdisciplinary seminar in which advanced graduate students further examine the nature of image-making and design with particular attention to the theories and applications of criticism.

Graduate students may register for upper level undergraduate liberal arts courses (with permission of the graduate director and director of liberal arts) for graduate credit. Graduate students will be expected to contribute at a higher level in the classroom and will have additional assignments (readings, papers, etc.) in order to be granted graduate credit. Students are advised to select an area of study that broadens or intensifies their background in the arts, education, and related disciplines. Often this work contributes directly to preparation of the graduate project proposal.

Liberal Arts

HU 008 A/B

English as a Second Language I-II

3 credits

This course prepares students for whom English is a second language to produce the kinds of writing expected of them on the college level, and to improve their reading and critical thinking skills. This is a two semester requirement. HU 008 A provides a review of English grammar, sentence structure, and paragraph development. It focuses primarily on the development of fluency in writing and reading. The second semester of this course focuses on the different kinds of prose techniques and on responding in writing to readings and to the work of other students. It has a workshop format and engages students in collaborative learning activities.

Weekend proctored writing sessions with a minimum of ten essays per semester and tutoring sessions are mandatory. Credits for HU 008 A or B do not count toward graduation. On rare occasions, students may be exempted from HU 008 B by the instructor. HU 008 A and B are graded on a pass/no grade basis. A student who successfully completes the sequence enters HU 110 A.

HU 103 A/B

Introduction to Modernism

3 credits

A course with an explicitly multi-arts viewpoint that explores the historical and cultural inheritance of the West over the last two centuries. The first semester concentrates on the period 1776-1914 and examines the complex movements known as romanticism and realism; the second semester covers the next half-century of high modernism and its consequences.

Required of all freshmen.

HU 009 and HU 109 B

First Year Writing

3 credits

Note: HU 009 credits do not count toward graduation; HU 109 B credits count toward graduation. These courses are designed to help students improve reading, writing, and study skills. The emphasis is on the technical aspects of writing, specifically grammar, punctuation, spelling, and paragraph construction, along with reading comprehension, vocabulary, sentence structure, logical relationships, and usage. Students may work on particular problem areas in the Learning Resource Center. Grades in HU 009 will be assigned on a pass/no grade basis. Students completing HU 009 enter HU 109 B. Students successfully completing HU 109 B will enter HU 110 B in the following semester.

HU 110 A/B

First Year Writing I

3 credits

A yearlong writing course, the theme of which is "Artists as Writers." The course covers the various kinds of writing that artists may be expected to produce, ranging from informal generative writing to formal critical analysis and presentational writing. The student will write about the arts (including the student's own work), the artist, and the artmaking process. The first semester focuses on the artist and artmaking, and the second semester on the various arts—visual arts, dance, music, theater, and literature—regarded from various cultural perspectives.

This course (formerly called "Language and Expression") is required of all freshmen.

HU 130 A/B

French I

3 credits

Study of the basic elements of French grammar through conversation and drills derived from readings of easy modern prose and from a cultural reader.

HU 131 A/B

German I

3 credits

A one-year course of basic grammar. The aim of the course is to develop the reading, writing, and speaking skills of the first-year German student.

HU 132 A/B

Italian I

3 credits

This course covers conversation about everyday Italian life and culture and basic grammar through reading of Italian prose.

HU 140 A

Art History Survey I

3 credits

A survey of Western visual arts (including architecture) from the earliest extant examples (the cave paintings) to the Renaissance. The focus will be on ancient Greece and Rome and medieval Europe. The arts will be presented in cultural and historical context.

Required of all students in PCAD who matriculated as freshman beginning Fall 1996.

HU 140 B

Art History Survey II

3 credits

A continuation, from the Renaissance onward to the present day, of the survey of Western visual arts begun in HU 140 A. Major styles and periods: baroque, romanticism, realism, modernism. The arts are presented in cultural and historical context.

Required of all students in PCAD who matriculated as freshman beginning Fall 1996.

HU 162

Individual and Society

3 credits

An introduction to the sociological perspective that views the "social" as a distinctive aspect of the human condition, through an examination of patterns of human interaction in modern societies. The course seeks to develop a sensitivity to the ways in which group norms and roles shape individual behavior and thought as well as an understanding of the structure and function of some of the basic institutions of society. Topics will be drawn from the following: social solidarity, norms and values, socialization, deviant behavior, family and kinship, social class, morality, ethnicity, religion, and education.

HU 181 A

Child and Adolescent Psychology

3 credits

This developmentally oriented course focuses upon Erikson's psychosocial stages of life from birth to adolescence. Major topics include pregnancy, the birth process, and the physical, intellectual, emotional, and social development of the child. Family life and parent-child relationships are also examined, with particular attention given to the impact of our social institutions upon parents and children.

HU 181 B

Adult Psychology

3 credits

This developmentally oriented course focuses upon Erikson's psychosocial crises from adolescence to death. Major topics include career choice, human sexuality, love, marriage, values, mental health and mental illness, aging, and death.

HU 201

Lyric Poetry

3 credits

Close textual study of great short poems from Greek and Roman antiquity through the Renaissance and romanticism to the twentieth century.

HU 210 A

19th Century American Writers

3 credits

The major ideas and trends in nineteenth-century American literature, including works by Poe, Hawthorne, Melville, Dickinson, and James.

HU 210 B

20th Century American Writers

3 credits

Twentieth-century American writers including works by Wharton, Lewis, Hemingway, Fitzgerald, and Steinbeck.

HU 211

Women Writers

3 credits

Examination of literature written by women for its uniqueness and, equally important, for its significance in the mainstream of literature. The course begins with such writers as Jane Austen, Emily Brontë, and Virginia Woolf, and concludes with contemporary writers.

HU 212

Introduction to Mythology

3 credits

This course begins by defining mythmaking (a creative process essential to all societies, past and present) and by analyzing the different approaches to myth. It moves on to examine creation myths from around the world and, finally, a selection of myths from three different cultures: Greek, Norse, and Native American.

HU 213

World Drama

3 credits

This course examines some of the most important periods in dramatic literature before the modern period, in both the Western and non-Western traditions: Classical Greece and Rome, India of Kalidasa, Medieval Europe, Japan (Noh and Kabuki), Renaissance Italy and Spain, Neoclassical France, Romantic drama and opera. The relation of drama to ritual as a worldwide phenomenon. Emphasis on the relations of dramatic styles to the cultures and theaters within which they developed, and exploration of the idea of "total theater" in which poetry, song, dance, and music fuse together.

HU 216

The Short Story

3 credits

A study of the short story from Poe to the present. Samplings from the British, the American, and the European, with particular attention to the major authors who reinvented the genre. At the end of the semester, students look at developments in contemporary fiction: the anti-story, the new wave, the surreal, the minimal, the funny, the mythic.

HU 217

African-American Literature

3 credits

Literature by African-Americans, including Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin, Toni Morrison, Imamu Baraka, and Gwendolyn Brooks, to name but a few, who have created a distinguished body of work that, with a few exceptions, does not appear in the reading lists of other American literature courses. Although the course will focus on the larger question of the role of the African-American writer in American society, it may also introduce students to other, less well-known African-American writers (e.g., Frank Yerby, Chester Himes) who have made significant contributions to "popular" American literature.

HU 218

Superheroes: From Beowulf to Spiderman

3 credits

This course examines the most important heroes of popular culture in the Middle Ages—Beowulf, Roland, Siegfried, and King Arthur. What do these heroes and the epics in which they appear reveal about their culture? How do they compare to modern popular superheroes?

HU 219

Children's Literature

3 credits

The anonymous oral traditions of world literature, which continue to nurture the imagination and sense of identity of children today, and the modern tradition of children's literature. The course focuses on children's literature as an introduction to the principles and forms of art and to the role of the imagination in child development.

HU 221

Forms of Autobiography

3 credits

Intimate, revelatory explorations of the many worlds of the self; Hemingway as a young writer in Paris meeting Fitzgerald, Stein, Picasso; Salinger as Holden Caulfield, preppy sage; Freud on himself on psychoanalysis; Roth's Portnoy complaining in the throes of lust; Proust's great theories of love, death, and art; Van Gogh as artist and moral thinker in his letters; Greene's portrait of a woman's obsession with love and God; André Malraux's Lazarus; Tillie Olsen's struggles to write as a housewife; and others. Readings from letters and diaries by the authors of the books.

HU 230 A/B

French II

3 credits

Open to students who have completed French I or have had two or more years of high school French. Modern French short stories and a novel, *La Princesse de Clèves*, by the eighteenth-century writer Mme. de la Fayette.

HU 232 A/B

Italian II

3 credits

Open to students who have completed Italian I or have had two or more years of high school Italian.

HU 240

Ancient Art

3 credits

An investigation of the art and architecture of the ancient world, concentrating on the classical art of Greece and Rome, but also considering the arts of Mesopotamia and Egypt.

- HU 241**
Medieval Art
 3 credits
 The sculpture, architecture, painting, and decorative arts of Europe from the early Christian period in the third century A.D. to the proto-Renaissance in Italy in the fourteenth century, observing the emergence and flowering of a northern European mystical Christian vision separate from the monumental classical vision of Greece and Rome.
- HU 242 A**
Northern Renaissance Art
 3 credits
 The painting of the late Gothic illuminators and the fourteenth-century German and Flemish Mannerists such as Cranach, Brueghel, and Bosch. Students investigate the complex symbolism of northern iconography, the new techniques developed, and the historical background of a style often called Northern Realism.
- HU 242 B**
Italian Renaissance Art
 3 credits
 The major figures in the artistic centers of Italy from Giotto in the fourteenth century to the early work of Michelangelo at the end of the fifteenth century. The architects, sculptors, and painters of Florence are the focus, but artists in Venice, Padua, and Rome are discussed as well.
- HU 243**
Baroque Art
 3 credits
 The works of the major European artists of the seventeenth century: Bernini, Rubens, Velasquez, Rembrandt, Poussin, and Vermeer. Through the genres of landscape, still life, and portraiture, all mature by the seventeenth century, other artists such as Hobbema, Ruisdael, Zurbaran, and Hals are also studied.
- HU 244**
Mythology in Oriental Art
 3 credits
 An introduction to the symbolism of mythology in Oriental art. The course investigates myths in the major Oriental cultures and their basic patterns, functions, and meanings.
- HU 245 A/B**
History of Western Architecture
 3 credits
 In the first semester, this course surveys the development of Western architecture from the ancient world of the Greeks and the Romans through the Renaissance to the end of the nineteenth century. In the second semester, emphasis is on the twentieth century. This course should be taken in sequence; the second semester assumes knowledge of the first semester's work.
- HU 246**
Nineteenth-Century Art
 3 credits
 Painting and sculpture made in the modern age in the West are examined in an international context. Emphasis is on the works of the major French, English, German, and American artists. The variety of subjects these artists explored and the new styles they developed as they responded to the world of the nineteenth century will be among the topics discussed.
- HU 250**
History of Sculpture
 3 credits
 A chronological survey of three-dimensional art produced from the end of the eighteenth century to the present day. Works by major artists from Europe and the United States—including Auguste Rodin, Pablo Picasso, Alexander Calder, David Smith, Louise Nevelson, and Christo—will be discussed and compared to the works of earlier artists.
- HU 251**
History of Design
 3 credits
 A history of both industrial and graphic design in the West, paying particular attention to developments in the twentieth century.
- HU 253**
History of Crafts
 3 credits
 A survey of the principal movements and tendencies in Western crafts since the middle of the 19th century. Main topics include the arts and crafts movement, art nouveau, the Bauhaus, the interrelationships among fine arts, crafts, and design, and postmodernism.
- HU 255**
History of Photography
 3 credits
 Objectives: to provide an introduction to the significant photographers and their work in the history of the medium, to describe technical developments and their impact, to discuss the major visual and aesthetic trends in the development of photography and their relationship to art in general, and to describe the larger social context in which photography has developed.
Required of all Photography majors.
- HU 260 A**
Human Origins I
 3 credits
 An introduction to the history of ideas with emphasis on the theory of evolution; an introduction to the order Primate; and a survey of living nonhuman primate species from prosimians to the great apes, stressing general characteristics and evolutionary trends of the order.
- HU 260 B**
Human Origins II
 3 credits
 An introduction to human biological and cultural evolution, a survey of the major evolutionary stages in hominid evolution, an introduction to Paleolithic technologies, and a comparison of contemporary Stone Age societies with Paleolithic populations.
- HU 262 A**
History of China
 3 credits
 The time span is from the earliest days to the present, with special emphasis on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.
- HU 262 B**
History of Japan
 3 credits
 The time span is from the earliest days to the present, with special emphasis on the modern period and relations with the United States and other Western powers. Intellectual and cultural developments will take precedence over political and economic history.

HU 263

History of the Italian Renaissance

3 credits

A historical and sociological inquiry into the Italian situation from the end of the fourteenth to the middle of the sixteenth centuries. Great changes in artistic expression and philosophy, philology, and politics come together to characterize a new cultural atmosphere, a new way of life. Various areas of the peninsula participated, if not with the same intensity, in this "renaissance": the great city-states, Milan, Venice, Rome and most of all, Florence, but also the petty courts of Urbino, Ferrara, Mantua. The history of each state and the mode of life in all strata of the population. To illustrate the culture of that world, we read excerpts from literary sources of the time and view slides of paintings, sculpture, and urban architecture.

HU 264

Modern American History

3 credits

A survey of contemporary developments, values, and issues as a product of twentieth century phenomena. The course seeks to understand the dramatic changes that have occurred in American society over the last fifty years.

HU 266 A

History of the Classical World

3 credits

A survey of the history of ancient civilizations in the Near East and Europe. The focus is on Greek and Roman history, mythology, and culture.

HU 266 B

History of Medieval Europe

3 credits

A survey of the leading themes in the history of medieval Europe: the classical inheritance, the primacy of the Church, feudalism.

HU 267

Introduction to Cultural Anthropology

3 credits

The nature and variation in human culture and various explanations of these differences (i.e., symbolic, functional, and historical). This survey of culture in Western and non-Western societies considers religion, mythology, and art; marriage, kinship, and group organization; ecological adaptation, economic and political organization; and the relationship of culture to personality. Readings and films chosen to illustrate the effect of variations of size, environment and subsistence and social complexity on cultural expression within groups.

HU 268

Introduction to the Bible

3 credits

The main themes of the Bible are explored from a modern, critical, nondenominational point of view. No knowledge of the Bible is assumed. Using historical and literary analysis, continuities as well as differences between the Hebrew and Christian testaments are examined.

HU 270

Introduction to Aesthetics

3 credits

An introduction to the philosophy of art. After a brief examination of analytic, philosophical methods and the history of aesthetics, a consideration of some of the fundamental problems in aesthetics, such as the intention of the artist, the physical object/aesthetic object distinction, and the nature and comparison of different kinds of media. The relationship between language and art is central to the course.

HU 274

Introduction to Philosophy

3 credits

A course specifically tailored to students with no experience in reading philosophy. Several basic issues are considered, including freedom, God, morality, death, mind, appearance, and reality. In addition to brief readings of primary sources, readings of discussions of these issues along with innovative fiction illustrating salient points.

HU 282 A

Fundamentals of College Mathematics

3 credits

An introduction to the fundamental mathematical principles and operations used in undergraduate courses in the physical and social sciences. Topics include sets, logic, probability, statistics, number theory, algebra, and geometry.

HU 282 B

Calculus

3 credits

An introduction to calculus emphasizing the applications of differential and integral calculus to the physical and social sciences. Prerequisite: HU 282 A, equivalent college-level mathematics, or pre-college advanced algebra and geometry.

HU 285 A

Life Sciences

3 credits

The study of life as it evolved from unicellular organisms to humans. Special emphasis is placed on an exploration of behavior, instinct and learning, aggression and human nature, and ecology.

HU 285 B

Physical Sciences

3 credits

An investigation of astronomy, geology, and other physical sciences, including the origin of the universe and solar system and the nature of physical science, matter, and energy. This course provides a background for understanding the problems of the impact of science on human values.

HU 293

Dance and Expressive Culture

3 credits

Dance is woven into the mythology, theater, music, poetry, and literature of many cultures. The course considers dance as it has influenced and has been influenced by these forms of creative expression in the Western world.

HU 310

The Stories of Chekhov

3 credits

Anton Chekhov is among the world's great writers of short stories. His presentation of human relationships is profoundly humane and revealing. The readings include most of Chekhov's best stories, excerpts from his letters, some critical interpretations, and supplementary material on family life. Consideration of the literary merits of his stories and exploration of what goes on between the people in them.

HU 311

Greek Drama

3 credits

Plays by Aeschylus, Sophocles, Euripides, and Aristophanes are examined to understand their own integrity as works of art and to develop an appreciation of the extraordinary achievement of Greek drama.

HU 313**Poetry Writing Workshop:
Composition and Theory**

3 credits

Students' poems are discussed, criticized, revised, and improved. Principles governing the decision to change a poem in various ways, the study of poems by American and English poets, the reading of some criticism, and concentration on the basic principles of craft are all included. Theories involve sound, content, meaning, and purpose of student poems and of poetry in general. The poet's sense of an audience also figures in the discussion.

HU 314**Literature and Film**

3 credits

This course explores different subjects through the arts of literature and film. Among the topics treated have been Images of Vietnam, The Thriller, and Science Fiction.

HU 315 A**Modern Drama**

3 credits

A study of the modern theater from the end of the nineteenth century to the present. Students will read some of the world's best playwrights: Ibsen, Strindberg, Chekhov, Shaw, Pirandello, Lorca, Brecht, and Beckett. Theater trips are part of the experience of this course.

HU 315 B**Contemporary Drama**

3 credits

A study of the experimental developments in today's theater, both on Broadway and off, from Waiting for Godot to the present moment. Students will read some of the best known playwrights of our time: Genet, Beckett, Ionesco, Albee, Pinter, and Shepard, as well as some not so well known. Theater trips are part of the experience of this course.

HU 316**American Playwrights**

3 credits

A study of the American theater in the past fifty years, looking at the works of such authors as O'Neill, Miller, Williams, Albee, and Shepard. Theater trips as well as showings of filmed plays are part of this course.

HU 317 A**Romanticism**

3 credits

A study of the Romantic movement in England, including the major poets (Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats), several novelists (including Brontë's *Wuthering Heights* and Mary Shelley's *Frankenstein*), and samplings from the letters and essays. Some of the dominant Romantic themes—the artist as outcast, revolution, man's relation to nature—will be addressed.

HU 317 B**William Blake**

3 credits

A study of Blake the poet, Blake the prophet, Blake the revolutionary, and Blake the artist through an examination of his poems and illustrations. Included will be an introduction to English Romanticism and an introduction to the art of illumination. Using facsimile editions, the student will read selections from *Songs of Innocence* and *Songs of Experience*, *The Marriage of Heaven and Hell*, and then plunge into Blake's cosmology with *Urizen* and his visionary politics with *America*. Discovery of the meaning of some difficult poetry and the complex relationship between literary and visual art.

HU 318**Literature of the Roman Empire**

3 credits

After a glance at Greek influences, the course will focus on the literature of classical Rome. Readings from epic, drama, and lyric, with an emphasis on the interaction between those classical forms and the culture that produced them.

HU 320 A**Western Literary Masterpieces I:
Ancient through Renaissance**

3 credits

A selection of the greatest literary works of the West, from ancient Greece through the Renaissance. The course focuses on the perspectives and values those works reveal: what questions the different cultures asked; how they approached and defined human potential, fate, reality; and, finally, how they defined art and the artist's role—entertainer, recorder, shaper, conscience, or hero.

Required of all students in the Writing for Media and Performance program.

HU 320 B**Western Literary Masterpieces II:
Neoclassic, Romantic, and Modern**

3 credits

A continuation of Humanities 320 A, focusing on the same issues but from the seventeenth through the twentieth centuries. Readings include works by such writers as Molière, Voltaire, Austen, Goethe, and others, and end with two twentieth-century writers, D. H. Lawrence and James Joyce, who represent two significantly different modern traditions.

Required of all students in the Writing for Media and Performance program.

HU 322**Scriptwriting**

3 credits

This workshop course introduces students to the discipline of writing for theater and film. Focusing on the elements necessary for the creation of producible scripts, the student develops practical skills leading to the creation of a short work for stage or screen by the end of the semester.

HU 323**Arts Criticism**

3 credits

A writing course designed to promote understanding and interpretation of the arts across a multi-disciplinary spectrum and to provide students with the basic tools of critical analysis. Group discussion and selected readings.

HU 325**Fiction Writing**

3 credits

A workshop course on writing short fiction. Students will study the elements of creative writing, experiment with several forms, develop a clear voice, and learn how to criticize the work of others usefully. The goal is to produce a portfolio of finished pieces.

HU 326**Contemporary Arts**

3 credits

A continuation of the two-semester Modernism sequence, this course focuses primarily on contemporary literature (mainly plays and novels) and contemporary visual art (mainly painting and sculpture), with occasional forays into music. Investigation, by studying primary sources, the way various works of art express the contemporary aesthetic in America.

HU 342
Arts of China

3 credits
Painting, sculpture, architecture, and decorative arts from the Neolithic period (sixteenth century B.C.) to the Ching dynasty (eighteenth century A.D.). Special emphasis on Shang bronze ware, H'an and T'ang sculpture, and Sung and Ching pottery. The various styles are related to their historical, religious, and social background, with particular attention paid to the impact of Confucianism, Taoism, and Buddhism on Chinese art and architecture. From time to time, Eastern and Western cultures will be compared to understand better the similarities and differences between them.

HU 343
Art of Venice

3 credits
An emphasis on light, an apparent spontaneity of organization, and a delight in richness and sensuality guided the development of painting in Venice from Bellini through Tiepolo. The course presents Venetian painting from the mid-15th to the later eighteenth century, pausing to focus especially on the art of Titian, Veronese, and Tintoretto, and themes peculiar to Venetian art: the female figure "poesia"; Venetian light and landscape; portraiture; courtiers, humanists, and beauties; the confraternity narratives; and the fresco decoration of the Venetian villas.

HU 344
Avant-Garde Cinema

3 credits
An examination of the art of film and, in particular, the history of the New American Cinema movement (1940s through 1980s); the mythic structures, mental states, visual metaphors, and internal tensions of the underground film. The focus will be on the coexistence of avant-garde film and its industrial or commercial counterparts. The course will consider film language in its relationship to other art disciplines.

HU 345
Modern Architecture

3 credits
The course investigates modern architecture, its theoretical premises, and the social context that generated it. Students will also inquire into modern architecture's legacy: postmodern architecture.

HU 346
Folk Art and Architecture

3 credits
A survey of American vernacular art and architecture, with special attention to the eastern United States. Attention will be paid to the ethnic traditions from which this architecture springs, principally English and German. Social considerations, including those of gender, occupation, and religion, will be discussed.

HU 347
Arts of Africa

3 credits
Artistic, religious, sociological, and geographic aspects of societies in sub-Saharan Africa will be studied in order to establish continuity as well as distinction between their art forms. Black American folk art, an extension and transformation of African art, will also be analyzed.

HU 348
American Art from the Colonial Period to 1945

3 credits
A survey of American art, architecture, and design, emphasizing the nineteenth and twentieth centuries. The material is divided into a series of sections or themes and is considered in relation to tradition. Each section or theme is studied through the work of the major artists who best represent it.

HU 349
American Film Genres

3 credits
A course, the content of which will vary each time it is offered, that will consider various film genres and styles in American cinema, such as comedy, film noir, the Western, the musical, and the American independent film.

HU 351
Electronic Video

3 credits
The history of video as an art form from the early 1960s to the present. Basic film concepts are reviewed in their application to emerging new electronic formats. Video art is examined in all of its aspects—as computer art, installation, and sculpture. The survey explores the variety of styles, genres, and forms which constitute the distinctive achievement of American video art. The videotapes and documentation of artists' projects are examined and placed within the social and cultural context in which they were produced. The market forces and the political/psychological systems shaping the audience and creating an increasingly problematic role for artists are important considerations.

HU 353 A
Impressionism

3 credits
The nineteenth-century style known as Impressionism is often considered to be the foundation of European modern art. The course chronologically investigates Impressionism in its historical and cultural context. The technical and conceptual philosophies that underlie its development will also be considered.

HU 353 B
Post-Impressionism

3 credits
Post-Impressionism is chronologically investigated with respect to its historical, cultural, and aesthetic context. The technical and philosophical concepts that underlie Post-Impressionism's development are also explored. Although it is not a prerequisite, it is recommended that HU 353A be taken first.

HU 354
Women Artists

3 credits
A chronological survey of professional female painters and sculptors active in Western Europe and the United States, from the sixteenth century to the present. The role played by women artists in earlier ages, other nations, and different media will also be examined.

HU 355
Dada and Surrealism

3 credits
The history of the post-World War I antirational movements Dada and Surrealism. Since these were literary and political as well as artistic movements, attention is given to texts by such authors as Artaud, Breton, Freud, Jarry, Rimbaud, and Tzara, as well as to works of visual art.

HU 357
Modern Art

3 credits
At the beginning of the twentieth century, artists responded to new technological forces and the pressures of mass culture in styles such as cubism, constructivism, and surrealism—styles that are still being explored by our contemporaries. The course surveys the period 1880-1980, emphasizing the continuity of the modern artist's situation and role.

HU 360 A**Renaissance and Reformation:
1400-1648**

3 credits

The intellectual and cultural explosion that heralded the modern era in Western civilization. Political, economic, philosophical, religious, and cultural developments.

HU 360 B**Age of Science and Enlightenment:
1648-1815**

3 credits

The dramatic intellectual revolution of the Age of Science and the applications of the revolution to every province of human experience. The Enlightenment and the French Revolution, which are also part of the transformation of Europe, are studied from the perspective of their consequences for the modern world.

HU 362 A/B**American Civilization**

3 credits

An in-depth study of the origins of American society with an emphasis on the particular political, social, and cultural patterns that shaped the course of American development. The first semester surveys the process of settlement, colonial societies, independence, the growth of the egalitarian spirit, and the Civil War. The second semester studies American society in the modern period. From the perspective of today, the course examines the legacy of Reconstruction, the Industrial Revolution, the Reform Movements, the World Wars, and the Cold War. The factors in the past that have shaped contemporary society are stressed.

HU 363**Modern Culture**

3 credits

A sociological exploration of various aspects of the condition of culture in modern society. Topics include the nature and rise of mass or popular culture and its relationship to high culture; advertising and the cultural critique of capitalism; modernism and the avant-garde in the arts; the intellectual's role in society, and the relationship between culture and politics.

HU 364**Sociology of Art**

3 credits

An examination of the relationships that exist between art and society. Focus on the social influences that shape the creation and reception of artistic works. Topics include the social role of the artist; art as a socially organized form of work; the social institutions of artistic production, transmission, and audience reception; and the understanding of art in terms of its social context.

HU 365 A/B**History and Culture of Latin America**

3 credits

The history and culture of Latin America, including indigenous as well as European cultural sources. National distinctions and the origins of modern society in the area will be developed.

HU 366**The City**

3 credits

A study of the city in history, the forces which shaped its development, and the impact of the city on history. The American city from the seventeenth century to the present is used as the model for this study.

HU 367**Eastern Religions**

3 credits

An exploration of Hinduism, Buddhism, Confucianism, Taoism, and Shinto. Each is studied in its historical and cultural context, including its development into various forms over the years and in different places, and its beliefs regarding views of the cosmos, society, the self, and good and evil. In addition to a text, students read from the literature of each religion.

HU 368**Sociology of Politics**

3 credits

This course will study the interaction of political, social, economic, technological, and cultural forces in American society with their resultant impact on the political system. A brief introduction to political science is incorporated early in the semester. Factors such as population profiles, "suburbanites," elite groups, party organization, elections and reform movements will be considered.

HU 369**Cultural Ecology**

3 credits

A review of the various cultural adaptations found in different environments such as deserts, grasslands, circumpolar regions, tropical and temperate forests, islands, and high altitude and urban areas. These adaptations include hunting and gathering, fishing, and agriculture (shifting, irrigated, and industrial). The attitude toward the environment, population growth, and the use of labor, technology, energy, and other resources will be considered.

HU 370**Greek Philosophy:****Thales through Aristotle**

3 credits

After examining fragments from pre-Socratic philosophers, we consider the writings of Plato, including three or four dialogues and the Republic. Selections from Aristotle's writings on physics, the soul, and aesthetics.

HU 372**Continental Philosophy and****Existentialism**

3 credits

Continental philosophy examined as a Western alternative to the analytic method. Following some historical background, we concentrate on the works of Jean-Paul Sartre, both philosophic and literary.

HU 373**Ethics**

3 credits

The history of ethics and the fundamental ethical problems that have concerned philosophers for the past 2500 years. The study begins with Plato and Aristotle and extend to contemporary analytic philosophy, phenomenology, and existentialism. Problems include the "is/ought" distinction, the ultimate objective of life, religious issues, human rights, justice, and welfare.

HU 374**Personality and Creativity**

3 credits

Through readings of works of major theorists on the nature of personality and creativity, the course poses two major questions: "What do major theorists have to say about the human personality?" and "What do major theorists have to say about what it means to be a creative person?" There are a number of ways of answering these questions and it is not the purpose of the course to choose the "best" answer, but rather, to put the student in a better position to make his/her own decisions.

HU 382**Social Psychology**

3 credits

A survey of major social problems in the West today and an analysis of society's resistance to implementing the necessary painful solutions. Students study the current status of major social institutions and their increasing failure to meet and satisfy human needs. Some of the areas that are studied are mental health and mental illness, human values, love and marriage, dreams, and preventive programs.

Prerequisite: One course in psychology.

HU 383**Personality and Adjustment**

3 credits

The study of personality and the patterns of behavior and predispositions that determine how a person will perceive, think, feel, and act. The inner life of men and women, the quality of their character, their adjustment to their social milieu, and their potentialities for self-fulfillment are all explored. Special attention is given to adjustment problems of artists in work and in love.

HU 384**Abnormal Psychology**

3 credits

Human development and abnormal psychology: ego defenses, emotional disorders, therapeutic theories, and treatment techniques. Clinical diagnosis and classification of mental disorders.

Prerequisite: One course in psychology.

HU 385**Concepts of Modern Physics**

3 credits

A survey of important concepts in 20th century physics, including chaos theory, cosmology, quantum mechanics, and relativity. Without mathematics, students examine the tumultuous changes that have taken place in the scientific view of space, time, and physical reality.

HU 388**Perception**

3 credits

The structure and function of the senses of vision, audition, olfaction, gustation, touch, temperature, kinesthesia, time, and the brain and nervous system are considered as they relate to perception.

HU 390**Mass Media and the Arts**

3 credits

The purpose of this course is to develop an understanding of mass media and popular culture, primarily in the United States since the 1890s. Various forms of mass media are defined and the shared techniques by which these forms seek to communicate are analyzed. Finally, the values, both aesthetic and social, embodied in both these media and popular culture will be examined in relation to social and economic change.

HU 392**American Musical Theater**

3 credits

This course explores aspects and accomplishments of the American musical theater from the twenties to the eighties. It emphasizes the social, political, and psychological elements which combine from Gershwin to Sondheim to offer entertainment with a serious message.

This course is not open to students who have received credit for TH 312 A.

HU 393**Afro-American Culture**

3 credit

A survey of some of the most important Afro-American contributions to American culture, with special attention to the twentieth century and to the arts. Among those whose work will be discussed are W. E. B. DuBois, Duke Ellington, Langston Hughes, and Paul Robeson.

HU 411 A**Renaissance Literature**

3 credits

Works by Boccaccio, Machiavelli, Erasmus, Rabelais, Cervantes, Jonson, Calderon, and others are read to explore the remarkable contribution of these writers and to develop an understanding and appreciation of the Renaissance.

HU 411 B**Shakespeare**

3 credits

The dramatic works of the supreme writer of the English Renaissance—Shakespeare. A selection of his comedies, histories, tragedies, and romances are read. The course focuses on the plays not only as literary accomplishments but also as theatrical performances existing in three-dimensional space. Thus the course is concerned both with the parameters of the original Renaissance stage and with modern translations and transformations of the plays.

HU 412**Detective Film and Fiction**

3 credits

An examination of the genre known as hard-boiled detective fiction as it developed in literature and then was extended by feature films. Among the authors to be considered are Dashiell Hammett, Raymond Chandler, and Ross MacDonald; among the films are "The Maltese Falcon," "The Big Sleep," and "The Long Goodbye."

HU 413**Literature and Film: From Text to Screen**

3 credits

This course prepares the student to make the conceptual and the technical leap between the written text and its transformation to a cinematic text on the screen. Students examine what happens to plot, characterization, and bound and free description when a narrative text is converted to an audiovisual presentation. In certain examples, the transformation of narrative structure is traced from the novel to the screenplay to the finished film. Students gain insights into the relationships between written and filmed dialogue, between written description and cinematic mise-en-scene, between the novel's omniscient narrator and the film's voice-over.

HU 414 A

The Big, Fat Famous Novel

3 credits

We will read three of the world's best and most important novels: Tolstoy's *War and Peace*, Melville's *Moby Dick*, and Joyce's *Ulysses*. Each provides great pleasure to the serious reader and much material for intense discussion. Each novel has the equivalent of its own little course, about one month long.

HU 414 B

European Novel

3 credits

Study of some of the most admired, best loved books of the world, written in the heyday of the novel, the 19th century: *Crime and Punishment* by Dostoevsky, *Madame Bovary* by Flaubert, *Wuthering Heights* by Bronte, *Great Expectations* by Dickens, *Portrait of a Lady* by James. This is a course for people who love to read.

HU 415 A/B

Contemporary Poetry

3 credits

Reading and interpretation of major modern poets—Eliot, Stevens, Williams, Whitman, Bishop, for example—and some important contemporary poets such as Kinnell, Leverlov, and Wright. Foreign poets in translation are also part of the course: Milosz, Pavese, Hikmet, Akhmatova, to name four. Prose by most of the poets concerning poetry is included as an important part of understanding and interpreting the readings. Several of the poets have written important criticism. Analysis of each poet's style and why the poet has developed it; aesthetic theory and the function of poetry as a social force.

HU 416 A/B

Contemporary Novel

3 credits

A course for people who like to read. We study ten (count 'em ten!) novels by some of the most interesting authors of the past two decades - including works from North and South America and Eastern and Western Europe. Some will be weird, some beautiful, some sexy, some funny.

HU 417

Lyric

3 credits

A study of how contemporary song lyrics developed from the tradition of lyric poetry and folk ballads. Line-by-line analysis of famous lyric poems from literary history will be conducted. Popular songs of the past fifty years are used in the discussion of the problems and challenges of putting words to music, with special attention paid to Bob Dylan. Other artists include Billie Holiday, Simon and Garfunkel, the Mamas and the Papas, the Rolling Stones, Led Zeppelin, and Stevie Wonder. There is a substantial writing requirement: students may elect to study poetry, librettos, or song lyrics or to write original song lyrics of their own.

HU 419

American Modernists

3 credits

In reading and discussing key works of three American novelists—Fitzgerald, Hemingway, and Faulkner—the student considers to what extent and how they reflect such modernist concerns as style, language, narrative point of view, myth, psychology, and history. In addition, students will lead discussions of selected short fiction by Hemingway and Faulkner supported by research into criticism conducted at a major research library, and will finish the course with an essay on one additional major work by the writers studied.

HU 420

Major Writers

3 credits

A course that focuses on the life and work of a single important writer. Among the authors who have received this intense examination have been James Joyce and Samuel Beckett.

HU 421

On the Nature of Poetry and Art

3 credits

An exploratory course on the nature of poetry and art in which a variety of texts will be used—literature, philosophy, art, letters, criticism. We contend with some major figures, including Wallace Stevens, Rilke, Eliot, Giacometti, Monet, and Van Gogh. Contemporary artists such as Sidney Goodman, Warren Rohrer, Ray Metzger, and Tom Chimes are discussed; some may themselves join in our discussion.

HU 422

American Politics and Culture, 1945-75

3 credits

This course considers the interaction of politics and culture from 1945 to 1975. Course material will include fiction and poetry, history and journalism, and film.

HU 440

Wagner and the Ring Cycle

3 credits

A detailed examination of Richard Wagner's gigantic four-opera cycle of music dramas, *The Ring of the Nibelungen*, a crowning achievement of Romanticism. Wagner's hope to combine all the arts remains a fundamental inspiration in film, theater, and performance art today. No previous musical training or knowledge is assumed.

HU 442

Abstract Expressionism

3 credits

Abstract Expressionism was the most important movement in post-WW II American art. This course will survey its origins, accomplishments, and decline.

HU 448 A

American Art Since 1945

3 credits

In 1945, World War II ended and the focus of modern art shifted from Paris to New York City. The course begins with Abstract Expressionism; studies other major American styles, such as pop art and minimalism; and concludes with postmodernist developments such as performance and decoration by artists.

HU 448 B

European Art Since 1945

3 credits

Art since World War II has been dominated by the New York market and by the issue of abstraction; in Europe, however, artists continued to use the human figure as a vehicle for social and ethical concerns, and in the last ten years their engagement has become a model for younger artists in both Europe and America. The course examines crafts and book arts as well as fine arts; it also makes use of plays and films.

HU 449

Diaghilev and the Ballets Russes

3 credits

This course will investigate the role of the impresario Serge Diaghilev and his Ballets Russes in shaping the course of music and dance ca. 1909-1929. Special emphasis on the relationships among various artists, dancers, choreographers, and writers including Michel Fokine, Alexandre Benois, Pablo Picasso, Jean Cocteau, Vaslav Nijinsky, Tamara Karsavina, George Balanchine, Leon Bakst, Leonide Massine, and others. Works to be studied include Igor Stravinsky's *Firebird*, *Petrushka*, *Rite of Spring*, *Les Noces*, and *Chloe*; Erik Satie's *Parade*; Manuel de Falla's *The Three-Cornered Hat*; Darius Milhaud's *Le Train Bleu*; Francis Poulenc's *Les Biches*; Serge Prokofiev's *Chout (The Buffoon)*; and Constant Lambert's *Romeo and Juliet*. Excerpts from other Diaghilev ballets are also introduced. The course focuses on activities in Paris.

HU 450

Arts of India

3 credits

Painting, sculpture, and architecture from the Indus Valley civilization of the second millennium B.C. through the different periods of Buddhist, Hindu, and Islamic dominance to the Rajput painting of the eighteenth century A.D. The different art styles are related to their historical, religious, and social background.

HU 451

Arts of Islam

3 credits

Architecture, architectural decoration, calligraphy, book illustration, textile, and ceramic art of the Middle Eastern countries from the beginning of the Islamic era (seventh to eighteenth centuries A.D.). A study of the impact of Islamic religion on the character of Islamic art and architecture. Various regional styles within this unified visual mode of expression. From time to time Islamic and Christian cultures are compared so as to understand better the similarities and differences of the two.

HU 452

Topics in Design

3 credits

A seminar in the history of design. Each semester the course is taught, a different aspect of design history is studied. Individual designers under consideration have been Wright, Le Corbusier, and Aalto; other topics have been particular design histories: crafts history, graphic design history, industrial design history; and particular styles of design: the Arts and Crafts movement, Art Nouveau, Bauhaus, de Stijl and Constructivism, Art Deco, and postmodernism.

HU 453

Arts of Japan

3 credits

Painting, sculpture, architecture, and minor arts of Japan from the Neolithic period to the eighteenth century A.D. The emergence and the development of a unique national style from an art world dominated by Chinese influence. The development of painting from the medieval Yamoto-e narrative scrolls through the fifteenth century. The evolution of various architectural styles from the great Buddhist temples of the seventh century to the majestic castles of the seventeenth century. In sculpture and pottery, the technical improvements and the change of aesthetic values from the Jomon and Yayoi phases to the porcelains of the seventeenth century are analyzed. A brief historical and social background of Japan accompanies the study of the various art styles. Special attention is given to the influence of Zen Buddhism on Japanese culture.

HU 456

Major Artists

3 credits

The course concentrates on the work of a single artist or a group of artists. Among the artists who have come under this intense investigation have been Donatello, Michelangelo, Rembrandt, and Picasso; others may be chosen in the future.

HU 462

American Social Values

3 credits

The cultural values of any society provide the fundamental principles around which it is organized and patterned; at the same time they justify the society by investing it with meaning and purpose toward which its members orient their actions. This course attempts to understand the nature and meaning of American society at the highest level of generality through an examination of some of its central value orientations. These include individualism, equality, achievement, activism, practicality, progress, materialism, freedom, democracy, and secular rationalism. The origin and meaning of some of these orientations are developed as well as their consequences both for the quality of American society as a whole and for the character of individuals trying to live their lives in it today.

HU 463

Middle Eastern Arts and Culture

3 credits

An introduction to the arts and culture of the Middle East through the perspective of anthropology and art history. The course examines design, symbols, and techniques of Middle Eastern art, particularly painting, architecture, ceramics, glassware, textiles, and metal work. These arts are examined in their social, cultural, and historical context, which includes the role of the artist and craftsman in Middle Eastern society, the influence of Islam on ritual and symbol, the influence of environment on materials and architecture, urban-rural traditions, trade patterns and market organization, and diffusion of design and materials.

HU 464

The Holocaust

3 credits

The Holocaust is a watershed event in modern history. This traumatic episode left indelible marks on Western society, probably for generations to come. It was caused by factors that still exist in the world. This course examines the history that led to the Holocaust, and will attempt to understand what happened and what meaning it has for us today.

HU 466, 467

Comparative Religion I-II

3 credits

A study of the world's major religions through their historical development, beliefs, sacred literature, and the works of contemporary writers. The first semester is concerned with Eastern religions such as Hinduism, Buddhism, and Taoism; the second semester deals with Judaism, Christianity, and Islam.

HU 474

Contemporary Philosophy

3 credits

A survey of major social problems of today and an analysis of society's resistance to implementing the necessary painful solutions. Some of the areas to be covered include mental health and mental illness, human values, love and marriage, and preventive programs.

HU 475

Freud and Mahler

3 credits

This course examines and discusses the theories of Sigmund Freud. All basic areas will be included, beginning with his work on dreams (c. 1890), aspects of psychoanalysis, the nature of the person, and his rather pessimistic attitude regarding the prospects for the survival of the human species. The class will also listen to the work of the great Viennese composer Gustav Mahler. Freud and Mahler were not only contemporaries and soul mates, but Mahler saw Freud as a therapist, in what has since become a famous session.

HU 478

Aesthetics Seminar

3 credits

An advanced course in the philosophic problems related to works of art and discourse about works of art. Students review the analytic method of philosophic inquiry and discuss the philosophy of Wittgenstein and other twentieth-century philosophers interested in the philosophy of language. A central text is *Languages of Art* by Nelson Goodman.

HU 480

Psychology of Creativity

3 credits

The problems involved in defining and attempting to measure creativity. The course is developmentally oriented, focusing on relationships between creativity and normal growth and development, and intelligence and personality. Problems that the artist encounters with productivity are explored, as well as the values of society toward creativity and the artist.

Prerequisite: one course in psychology.

HU 481 A/B

Physics

3 credits

An introductory college physics course. The first semester covers kinematics, dynamics, energy, structural analysis, and waves; the second semester concentrates on a study of light, electricity, and magnetism. Both semesters include frequent references to architecture, design, and the fine arts. Competence in algebra is required.

HU 483

Theories of Personality

3 credits

This course emphasizes psychoanalytic theory, but it also includes behaviorism, humanism, existentialism, and other perspectives. Required for Art Therapy students. All others must receive permission from the instructor.

Prerequisite: two courses in psychology.

HU 492

Vienna and Berlin: 1900-1925

3 credits

At the beginning of the twentieth century, Vienna and Berlin were important centers during one of the richest periods in the cultural and artistic history of the Western world. Much of the science and art of this century was given its focus and thrust by the men of genius working in these two cities. In this course, students examine the works of Einstein, Freud, Mahler, Schoenberg, Wittgenstein, Kafka, and the German Expressionists. An interdisciplinary course involving the visual, musical, and literary arts, as well as philosophy.

HU 493

Don Juan and Faust

3 credits

Don Juan and Faust are two great literary characters who have inspired writers and artists in all media from the seventeenth century to the present. Students examine a number of works, focusing on the reflection of the creator's personality in each piece; drama (Marlowe, Tirso di Molina, Moliere, Goethe, Shaw); opera (Mozart, Gounod, Stravinsky, Liszt, and Strauss); poetry (Byron) will be explored.

HU 495

Dante in the Modern World

3 credits

Dante's Divine Comedy has been highly influential on art, music and drama from its own time to the present. The shaping power of the poet's journey in his search for answers to ultimate questions, his quest for order and its reflection in his art continue to inspire reactions from fellow artists. The course considers a number of works reflecting this influence in several media: drama (Beckett, Sartre, Brecht), poetry (Baudelaire), music (Liszt, Puccini, Zandonai), and the visual arts. Concentration is on the *Inferno*, but consideration of *Paradiso* and *Purgatorio* may also be included.

HU 497

Women and Sex Roles

3 credits

An introduction to the history of women and to theories of gender. An interdisciplinary course combining history, literature, and the visual arts. Slide lectures on images of woman in art, myth, and religion, from ancient times to modern. Economic and historical factors affecting how women have lived. Definitions of masculinity and femininity. The nature-nurture debate over hormonal differences.

HU 999

Independent Study

3 credits

Independent study considers a particular issue of interest to the student and one or more faculty which is not covered in a regular course. Prior approval by the Director of Liberal Arts is required.

Industrial Design

ID 113

Freshman ID

3 hours
1.5 credits

This course introduces Foundation students to the issues surrounding the profession and highlights its importance in informing culture and shaping the way we live. The fundamental skills required to support the process of concept ideation, design development, and presentation of products and furniture, introduced through in-class exercises, lectures by visiting professionals, and direct involvement in relevant activities within the Industrial Design department itself.

ID 200 A/B

Studio 1: Projects

6 hours
3 credits

A conceptual and practical understanding of design and three-dimensional problem solving processes. This studio provides focused fundamental design instruction and integrated experiences covering a wide range of subjects including the tools, processes and languages of design and modelmaking. Emphasis is on the development of three-dimensional modelmaking skills, problem solving, and creative thinking and their application to problems of design.

ID 214

Materials and Processes Seminar

3 hours
3 credits

A hands-on seminar course introducing the student to the nature of materials used in industrial products and the various processes by which they are formed. Films, lectures, and field trips familiarize students with wood, metal, and plastic materials as well as processes such as injection molding, laser cutting, and stereolithography. Emphasis on the study of material characteristics and the appropriate use of forming methods. Introduction to technical information, specification writing, and professional communications.

ID 220 A/B

Studio 2: Techniques

6 hours
3 credits

This studio will assist the student in acquiring essential two- and three-dimensional representational skills to support the process of design, including conceptualization, production and presentation. It is taught in a collaborative manner; the instructors conduct projects individually or as a team in order to provide instruction and experiences over a wide range of subjects, including the tools, processes, and languages of conceptual drawing and modeling, rendering and detailing, using both the computer and traditional media as a means to assist design and control production. Students learn to apply these techniques to design problems addressed in ID 200 A/B.

ID 290

Design Issues Seminar

3 hours
3 credits

Designed to assist the student in developing an understanding of the major issues of design in modern society. Discussions range from issues such as the ecological responsibility of designers to the contributions of individual designers and design organizations throughout the history of the discipline. Assignments include research and demonstration projects that explore ideas and illuminate ethical, practical, and moral issues with which designers should be concerned. Students prepare information and present their views on issues through written, oral, and visual means.

ID 300 A/B

Studio 3: Projects Studio

6 hours
3 credits

The first semester introduces problems of design from a highly conceptual point of view with an emphasis on user interface, information technology, and areas of use. In the second semester, the students apply this humanistic understanding to develop more complex products involving mechanical and control technology and systems. Emphasis is on the ability to apply the process of design to both hypothetical and real problems while developing an appreciation of meaningful form and the appropriate use of technology to meet human needs. Students discover relevant knowledge and apply it to practical problems of design—many brought to the studio by industry. Visiting experts also bring knowledge of current design, marketing, and manufacturing practices into studio projects organized to explore the nature of different product types in different industries. *Prerequisites:* ID 200 A/B, ID 214, ID 220 A/B, and ID 290.

ID 312

Architectonics

6 hours
3 credits

Visual principles for structuring and ordering architectural space. Introduction to formal issues as applied to interior installations and exhibition design will be developed through drawing, model-building skills and other representational means such as computer-aided drafting. This course will develop concepts through analytical studies of objects/spaces and will culminate in an actual built/ altered environment.

ID 320 A/B**Studio 4: Techniques**

6 hours
3 credits

These courses assist the student in developing graphic communication skills using computational media and applying these skills to both two- and three-dimensional images and presentations. The student is taught to conceptualize, develop, detail, present and communicate design ideas through graphic design, computer imaging, three-dimensional computer modeling, basic animation and interactive design presentation. The first semester focuses on learning the software and the development of printed presentations. The second semester focuses on the development of interactive digital presentations.

Prerequisites: ID 200 A/B, ID 214,
ID 220 A/B, and ID 290.

ID 326**Human Factors Seminar**

3 hours
3 credits

The object of this writing intensive course is to develop the ability to apply technology effectively to meet human needs through the study of human engineering principles for the design of products and equipment. Human anatomy, anthropometrics, and motion and strength of body components are considered, as are sensory systems, human perception, and sensitivities. Lectures are complemented by laboratory experiments designed to teach students methods of testing and evaluating their own product design concepts in human terms. Concepts of scientific writing and reporting are demonstrated through the documentation of coursework.

Prerequisites: ID 200 A/B, ID 214,
ID 220 A/B, and ID 290.

ID 327**Contemporary Technologies Seminar**

3 hours
3 credits

This seminar addresses design as a language process of social interaction. Semantic principles and vocabulary are introduced through lectures, weekly readings, discussions, and exercises. Students work on individual as well as team-based projects to increase the competence of translating these ideas, concepts and principles into design practices, applying replicable design methods towards proposing particular products whose meanings matter and whose use is dominated by facets of human understanding.

Prerequisites: ID 200 A/B, ID 214,
ID 220 A/B, and ID 290.

ID 400 A/B**Studio 5: Projects Studio**

6 hours
3 credits

In these senior design studio courses, the curriculum focuses on a highly critical and responsible position in formulating new directions into product realization.

Students are encouraged through critical discourse and research on historical and contemporary cultural shifts to formulate their own ideology. Investigations into the social, ergonomic and ecological consequences of product development, followed by a specific program and context, abstractions and conceptual studies, physical and material experimentation, and the research of techniques of construction. Development of manual skills, highly communicative design drawings, sketch models, computer modeling, prototypes, and one-off objects are all involved in the process.

Industry-sponsored projects of international caliber give opportunities for "client interaction" from initial contact and proposals to final presentations of projects. One semester is dedicated to production furniture design for the new domesticity. The other semester is dedicated to product design. A highly academic and theoretical thesis project runs simultaneously with a highly pragmatic product development studio.
Prerequisites: ID 300 A/B, ID 320 A/B,
ID 326, and ID 327.

ID 420 A/B**Studio 6: Professional Communication**

6 hours
3 credits

This studio refines the students' written, verbal and visual presentation skills and assists them in developing communication materials for their senior theses and industry sponsored projects. Intensive group critique of individual presentations prepared outside of class. Students develop self-promotion, presentation and correspondence materials utilizing service bureaus and contemporary technologies such as digital files, fax and the World Wide Web to prepare and transmit this information.

Prerequisites: ID 300 A/B, ID 320 A/B,
ID 326, and ID 327.

ID 425**Advanced Computer-Aided Design**

3 hours
1.5 credits

Students work on UNIX-based SGI Indigo computers running Alias Studio software to learn basics of high-end modeling, rendering and animation through extensive in-class and homework exercises. Modeling covers the generation and modification of surfaces. Rendering work involves the generation and control of lights, cameras and surface attribute specification. Animation includes turntable and flythrough techniques with an introduction to keyframe procedures. Final projects conclude with the creation of printed and videotaped portfolio materials.

ID 490 A**Design Theory Seminar**

3 hours
3 credits

Prerequisites: ID 300 A/B, ID 320 A/B,
ID 326, and ID 327.

ID 490 B**Design Practice Seminar**

3 hours
3 credits

This course exposes the student to the industrial design practice through discussion, lectures, and research. The following subjects are addressed:

1. Running a practice.
2. Legalities and contracts.
3. Publications.
4. Exhibiting.
5. Client interaction.
6. Portfolio.

Visitors representing a broad spectrum of the design community from across the United States, including design shop owners, design curators from galleries or museums, industrial design entrepreneurs, and copyright lawyers.

Prerequisites: ID 300 A/B, ID 320 A/B,
ID 326, and ID 327.

Master of Industrial Design

ID 600

ID Seminar: Thesis Research

3 credits

A seminar focused on the understanding and application of research methodologies, techniques, and technologies appropriate to the career objectives and interests of individual candidates. A comprehensive plan for undertaking the Masters Thesis Project is produced in this course.

ID 601

Advanced Design Studio: Product Design

6 credits

The major studio where design ideology, process, development, and production are emphasized through the integration of critical issues that inform product design. Issues discussed and studied are: human experience and lifestyles; cultural and political issues; ergonomics; poetics; semantics; interactivity; imagery and form. The design process will consider above issues in the formulation of a design program; conceptual and abstract studies; physical and material investigations; simulated and physical representation; and the application of manufacturing processes.

ID 602

Advanced Design Studio: Environments

6 credits

The major studio where real and virtual environments are explored through projects drawn from the fields of exhibit, retail, recreation and performance design. Students work in teams using both computational and traditional media to develop a particular environment that integrates objects, graphic imagery, lighting, and interactive interfaces within a defined space to enrich the human experience.

ID 610, 611

Project Tutorial I-II

6 credits each semester

Personalized tutorial to assist the candidate in specific topics related to their course of study.

ID 622

Advanced Production Technologies

3 credits

A studio/practicum where students are introduced to new manufacturing processes and materials including: rapid prototyping, stereolithography, 4-D CNC, low cost tooling options, "smart" innovative materials, process representation and management systems. Students design experimental projects informed by these new industrial processes and materials.

ID 625

Advanced Computer Applications

3 credits

A laboratory/practicum in the use of advanced computing capabilities with emphasis on 3D computer modeling, rendering, animation, and human figure modeling to evaluate and present design solutions with attention to collaborative design support systems.

ID 627

Human Factors: Interactivity

3 credits

A seminar course which addresses human behavior through the interaction with manufactured objects, environments and systems, and the ergonomic, functional, informational, aesthetic and safety requirements encountered in the design of these products for human use.

ID 700

ID Seminar: Career Development

3 credits

A professional seminar/workshop which addresses the individual career interests of each degree candidate especially as it relates to the student's thesis project. The product of this course is the formulation of a career plan and objectives tailored to each candidate, and the development of a portfolio, resume, and other documentation targeted toward the practical application of the candidate's knowledge and skill.

Prerequisites: ID 610, ID 611, and ID 710.

ID 710, 711

Advanced Project Tutorial I-II

6 credits each semester

The primary studio/practicums in which design concepts are explored and skills, techniques, tools, and products are developed, demonstrated, and tested related to the thesis. Individual weekly meetings are scheduled with faculty and with outside advisors as dictated by thesis project objectives and sponsorship. A faculty-monitored educational practicum in a professional or industry setting may be arranged to fulfill preplanned project objectives.

Prerequisite: ID 610.

ID 749

Masters Thesis Documentation

6 credits

A tutorial providing the opportunity for individual candidates to develop and present their thesis in a manner which directly reflects their career objectives. The thesis project and document must exhibit an in-depth exploration of an approved topic which addresses an area of importance to the Industrial Design field and contributes to the body of knowledge pertaining to that area. It may be carried out under industry sponsorship, as part of a research project, or independently based.

Illustration

IL 100

Foundation Illustration

3 hours

1.5 credits

Within the context of the illustration assignments, students are introduced to a variety of media, methods, styles, and techniques used to create both black and white, and color illustrations. The course will include conceptual, perceptual, and technical problems. The development of narrative skills, logical steps to problem solving, research, and creative thinking will also be covered.

IL 200 A/B

Pictorial Foundation

6 hours

3 credits

Introduction to drawing and painting skills as they relate to illustration. Objective visual perception, clarity in drawing, and technical facility are stressed. Continuing slide lectures expose the student to applicable areas of art history. Also presented are methods of research and development useful in creating illustrations.

Prerequisites: FP 100 A/B, and FP 120 A/B.

IL 202 A/B

Figure Anatomy

2 hours (lecture)

4 hours (drawing lab)

3 credits

Focus on the investigation and application of line, plane, mass, light and shade, shadow, perspective, anatomy, and proportion as they relate to figure drawing. Weekly sessions include a lecture, demonstrations from the skeleton, and drawing from life.

Prerequisites: FP 100 A/B, and FP 120 A/B.

IL 204

Typography

6 hours

3 credits

Beginning studies in the form, use, nomenclature, and history of typography. Individual letters, word formations, text arrangements, and the application of type to simple communication exercises will be addressed. Use of Macintosh computer for generating type.

Prerequisites: FP 100 A/B, and FP 120 A/B.

IL 300 A/B

Illustration Methods

6 hours

3 credits

The development of narrative imagery, pictorial illusion, space, and their combined potential for communication. Procedures focus on developing visual awareness, personal imagery, and conceptual directions. Direct drawing situations and photographic reference (existing or student-produced) also serves as source material for pictorial development. Various media and technical procedures are explored. Assignments and lectures focus on the requirements of applied illustration.

Prerequisites: IL 200 A/B, IL 202 A/B, and PF 209.

IL 301

Design Methods

6 hours

3 credits

Further development of the design process in conjunction with the requirements and options available through photomechanical techniques. Projects deal with image/typography relationships and are presented for their intrinsic design interest as well as being useful as vehicles to understanding the processes of commercial reproduction. One project will be printed on the University offset press.

Prerequisite: IL 204.

IL 302

Figurative Communication

3 hours

3 credits

Work from life is combined with work from a wide range of resources. Composing figures in rational space with a convincing relationship to the environment is stressed. Drawing and painting media are examined. The history of poses, contexts, and pictorial conventions is discussed.

Prerequisites: IL 200 A/B, IL 202 A/B, and PF 209 or approval by instructor.

IL 303

Figure Utilization

6 hours

3 credits

Studies of the figure in narrative contexts are explored, as is work from single and grouped models, nude and costumed. Concentration on developing compositions and concepts from different and often combined resources. Drawing and painting techniques are utilized.

Prerequisite: IL 302 or approval by instructor.

IL 304

Sequential Format

6 hours

3 credits

Course focuses on sequential formats.

Potential areas of inquiry include brochures, direct-mail pieces, simple animations, slide presentations, multi-page spreads, and identity programs.

Prerequisite: IL 301.

IL 310

Children's Book Illustration

3 hours

3 credits

The design and illustration of children's books. Emphasis on the stages of development of a book from manuscript through dummy design to finished art. Professional practice, and working with editors and art directors are discussed. Students will become familiar with the work of past and present book illustration and design. Guest lecturers share their professional experiences with the class.

Prerequisite: Student must be a Sophomore for enrollment in this course. Juniors preferred.

IL 400 A/B

Illustration

6 hours

3 credits

Assignments revolve around specific areas of illustration—advertising, book, documentary, editorial, and institutional. Emphasis is on solutions, both practical and relevant, to professional needs and demands. A senior thesis project (the Ely Competition) will be incorporated in the spring semester.

Prerequisites: IL 300 A/B, and IL 302.

IL 403 A/B

Senior Portfolio

6 hours
3 credits

Development of a portfolio based on the student's personal interests and abilities. Students focus on a free-lance or studio orientation and develop, over the year, a portfolio of work for presentation at the end of the spring term. In addition to the portfolio, the course offers instruction in marketing and promotion, business practices and procedures, resume writing, taxes, and small business requirements as they relate to artists.

IL 440

Design Internship

6 hours
3 credits

Open to second semester Juniors and Seniors only, this course places students with local businesses to test their developing skills in a real-work environment. Placements vary and can include advertising agencies, design studios, publishers, individual free-lance artists, TV stations, museums, and the like. This course includes a seminar and the development of a learning plan.

Enrollment is limited to 12 students.

Portfolio review and approval by client and faculty advisor required.

Museum Exhibition Planning and Design

ME 500

Museum Course

3 credits

A lecture/seminar course exploring the philosophy and history of museums and the development of the museum exhibition form. Guest speakers bring a wide range of knowledge and practices from their respective professional disciplines and provide insight into museum exhibition practice. The course provides students with an overall understanding of the role exhibitions can and do play in public institutions. Offered in the evening. Priority for enrollment is given to graduate students in the Museum Education and MEPD programs.

Prerequisite: Upperclass undergraduate or graduate standing.

ME 501

History of the Museum and the Museum in Society

3 credits

A lecture/seminar course exploring the history, organization, and operation of the museum as a cultural/educational institution, an economic entity, and a management enterprise. Guest speakers bring a wide range of knowledge and practices from their respective institutions and consultancies to provide the student with insight into the differences between museums of different types, sizes, and missions. The course provides students with an overall understanding of the museum as an institution and an introduction to the many roles played by museum professionals. Offered in the evening.

Prerequisite: Upperclass undergraduate or graduate standing.

ME 508

The Museum Audience

3 credits

A lecture course focusing on museum communications and learning, identifying the characteristics of the museum visitor, the ways in which visitors experience museum exhibitions, cognitive and affective behavior, the relationship of museum exhibitions and educational programming, and the impact of museum visitor studies on the planning and design of museum exhibitions and the environment.

ME 610 A/B

Museum Exhibition Design Studio

6 hours, twice a week
6 credits

The primary vehicle for exploring and developing museum exhibition planning, design, project organization and presentation skills, and techniques.

Prerequisite: Admission to MEPD program.

ME 620

Environmental Graphics

3 hours, twice a week
3 credits

A studio course dealing with color, lighting, writing design, and production of the graphic components of an exhibition.

Prerequisite: Admission to MEPD program.

ME 622

Media for Museum Communication

3 hours, twice a week
3 credits

A laboratory/workshop course on utilization of appropriate technological media, with emphasis on the creation of visitor interaction. Computer literacy, familiarity with Macintosh System 7 required. *Prerequisite: Admission to MEPD program.*

ME 623

Exhibition Materials and Technology

3 credits

A demonstration/visitation course directed at the problems of exhibit production, the choice of materials and methods, budgeting, and suppliers of materials and services.

Prerequisite: Admission to MEPD program.

ME 710

Museum Exhibition Design Studio

6 hours, twice a week
6 credits

The primary vehicle for exploring and developing museum exhibition planning, design, project organization and presentation skills and techniques.

Prerequisites: ME 500 and ME 610 A/B.

ME 749 A/B

Thesis Development

6 credits

Independent research and design in an area supporting the student's career objectives and interests.

Prerequisite: ME 610 A/B.

ME 759

Museum Internship

3 credits

A 3-month, supervised practicum in a cooperating museum.

Multimedia

MM 110, 111

Visual Concepts I and II

3 credits

6 hours

The fall semester covers fundamental visual concepts including point, line, shape, composition, texture, color and image. Although non-digital techniques are occasionally used, the mastery of digital tools is a primary aspect. Exercises require students to develop a vocabulary for discussing their work while at the same time learning a basic set of software tools. The spring semester builds upon issues addressed in Communication Concepts and continues with an introduction to the visual concepts of typography, 3-D structure and form, series, sequence and narrative.

Prerequisites: Permission of the instructor or completion of MM 110 for MM 111.

MM 121

Introduction to Interface Design

1.5 credits

1.5 hours

The software interface represents the focal point of user interaction with the various modes of multimedia communication. Readings by interface theorists will inform discussions on the evolution of the software interface, conceptual models, prototypes, interaction design, deliverables and basic concepts of human-computer interaction. Avenues for pursuing interactive media design in entertainment, publishing and education will also be addressed. Current technologies, including the trend from soft to hard interfaces, in terms of their potential short- and long-term influence on communication and multimedia. Basic methods for rapid prototyping and testing.

Prerequisite: Open to non-majors with permission of the instructor

MM 130

Communication Concepts

3 credits

3 hours

Emphasis is on the importance of organizing and communicating information in a digital world. Students will acquire a basic understanding of how computers operate and communicate with each other, as well as an understanding of the evolution of the personal computer and the industries which have spun out of this technology. Student assignments include readings, data base projects and written analyses.

Prerequisite: Open to non-majors with permission of the instructor.

MM 150

Collaboration and Spontaneity

3 credits

6 hours

This class, through a series of exercises, class discussions and readings explores what it means to work as part of a team. Students learn to develop environments in which the creative process is encouraged to unfold. The basic assumptions that affect the formation of collaborative groups, such as personal responsibility, authority relations, leadership issues, individual differences, competition, the development of norms, and the generation and uses of power, is experienced, explicated, and examined. Students work within this collaborative environment to explore the connections between spontaneous verbal and nonverbal communication.

Prerequisite: Permission of the instructor.

MM 151

Collaboration and Spontaneity Practicum

1.5 credits

1.5 hours

Students have the opportunity to apply, and in doing so, continue to develop the skills cultivated in the first semester as they focus on the Freshman Project, a university-wide collaborative, creative experience.

Prerequisite: MM 150.

MM 219

Introduction to Multimedia

3 credits

6 hours

An introduction to the basic software environments for digital interactivity. After concentrating on creating nonlinear texts, students investigate the integration of other media elements. Subjects include the use of buttons, screen navigation, transitions, basic scripting, and controlling sound and video.

Prerequisite: EM 110 or MM 231.

MM 221, 222

Interactive Studio I, II

3 credits

6 hours

A year-long sequence introducing the tools of interactivity within a studio framework. Examples are examined to inform creative exercises. Students are introduced to an overview of the various metaphors invoked in authoring for interactivity to prepare them to understand and exploit interactivity as a communication concept. The spring semester emphasizes programming possibilities within these environments.

Prerequisites: MM 111, MM 121, MM 130 (or EM 304 and permission of the instructor.)

MM 223

Interactive Narrative

3 credits

3 hours

This course introduces students to new ways of thinking about interactivity and storytelling. Students analyze how the interactive structure of an experience creates narrative. Short readings discussed in class range from Surrealist Dada and Fluxus language games to the experimental literature of Joyce and Burroughs to the literary theory of Barthes and Eco. Students examine contemporary examples of interactive media such as CD-ROMs, role-playing games and Internet sites.

Prerequisites: Completion of the first year of the multimedia program, or HU 110 B and MM 231, or permission of the instructor.

MM 231**Digital Storytelling**

3 credits

4 hours

The mastery of language is always at the heart of a good story. This class explores how visual and aural languages complement the verbal. After collecting old photographs, movies, tape recordings and meaningful objects, students create stories associated with them in digital form.

Prerequisites: None.

MM 271**Development of New Media**

3 credits

3 hours

A review of the history of multimedia and focus on contemporary applications and variety within the form. The course exposes students to the ideas of art and technology visionaries, the development of electronic music, sound art, and computer music, the development of image-processing concepts and technologies. Writers and thinkers who have helped shape the new nonlinear forms of written communication from poster art to installations to hypertext are discussed.

Prerequisite: HU 103 A/B.

MM 310, 311**Multimedia Studio I, II**

3 credits

6 hours

A sequence intended to give students experience in the creation of a finished multimedia piece, working in collaborative teams with students from the Writing for Media and Performance program. Appropriate technologies such as advanced scripting environments, HTML, Shockwave, Java, Java Script, Perl and CGI scripts, external control devices and virtual reality hardware and software are addressed.

Prerequisites: MM 111, MM 223 and MM 219 or permission of the instructor.

MM 320**Advanced Interface Seminar**

1.5 credits

1.5 hours

An advanced-level class that considers the implications of 2-, 3-, and 4-dimensional design concepts as they relate to interactive interface design. Issues include concepts of space, rhythm and continuity, and ways of connecting information using imagery, sound, movement, and narrative structures.

Prerequisite: MM 222.

MM 350**Business Seminar**

1.5 credits

1.5 hours

Field trips to various multimedia studios and production houses raise issues for discussions, readings, and participatory exercises intended to prepare students to enter the professional world of multimedia. Topics include project planning, apportionment of responsibility, leadership, distribution, finance, marketing, portfolio presentation, and interview techniques. This class reinforces the work of Senior Studio I and II.

Prerequisite: MM 310. *Required for all majors prior to enrollment in the Senior year.*

MM 410, 411**Senior Studio I, II**

4.5 credits

4.5 hours

In this 2-semester course, students complete two individual or collaborative projects: one, a practicum intended to provide experience in solving real-world multimedia problems; the other, a project of their own design. These projects, running simultaneously, expose students to the differences between working on client-driven and individually-motivated projects. An overall portfolio presentation is required for successful completion of this class.

Prerequisites: Open only to majors. MM 350.

MM 470, 471**Issues in Multimedia Seminar I, II**

1.5 credits

1.5 hours

These courses serve as vehicles for discussion of current topics in multimedia. Special attention is paid to the discussion of emerging technologies and criteria for evaluating their effectiveness, appropriate use and potential. Ethical issues surrounding new media are discussed.

Prerequisite: MM 310, 311. *Open only to majors.*

Music

MU 007 A/B

Introduction to Music Theory

4.5 hours

3 credits

Fundamentals of music theory, designed to introduce students to the basic principles of theory and harmony.

MU 103 A/B

Musicianship I-II

3 hours

3 credits

The establishment of fundamental skills through the singing and recognition of diatonic materials, i.e., scales, intervals, triads, and seventh chords, both as isolated phenomena and in musical contexts. Solfeggio performance of diatonic melodies and rhythmic performance in all basic meters is emphasized, as well as the dictation of these materials.

Permission of instructor is required.

MU 107 A/B

Music Theory I-II

3 hours

3 credits

An introduction to basic theory. Including the study of scales, intervals, chords of various types, harmonic progression, and the analysis of small musical forms. Other conditions for enrollment in this course: Theory Placement Test.

Permission of instructor is required.

MU 121

Calligraphy

1 hour

1 credit

Professional methods of musical score and part preparation, both in the traditional way with paper and pen, and with computer programs. Required for composition majors; an elective for all other majors.

Prerequisite: MU 107 B

Permission of instructor is required.

MU 123 A/B

Guitar Class for Non-Majors

1 hour

1 credit

One hour class of guitar instruction in contemporary guitar. Course covers basic technique including fingering, scales, chords, and chord melodies.

MU 130 A/B

Piano Class for Non-Majors

1 hour

1 credit

One hour class of piano instruction in traditional beginning piano. Coursework includes basic technique including scales, chords, and chord melodies.

MU 131 A/B

Class Piano I-II

1 hour

1 credit

Introductory and elementary keyboard training using theoretical, harmonic, and technical concepts in practical keyboard application: transposition, melody harmonization, elementary improvisation, technique, and repertoire. *Required of non-keyboard Music majors. Open to majors only.*

MU 141 A/B

Voice Class for Non-Majors

1 hour

1 credit

One hour class of voice instruction using traditional methods. Course covers proper technique of breathing, support, focus of tone, production of clear vocal line, and some musical interpretation of literature.

MU 149

Aural Concepts

6 hours

3 credits

This course, for non-musicians, is an introduction to the use of music and sound as components of multimedia and their potential for enhancing communication. Students are exposed to special sound effects, the role of spoken communication and the tools used to create sound for multimedia, including sound sampling, creation of digital sounds, sound manipulation, and the visual analysis of sound. The student's understanding of when and how to work with musicians, composers and/or sound designers and the acquisition of basic skills in MIDI and electronic technology is emphasized.

MU 151 A/B

Introduction - Music Education

1 hour

1 credit

A two-semester sequence required of all students in the MATPREP program, and open to any student interested in exploring Music Education as a career option. Introduction to Music education is a survey course designed to provide an overview of music teaching - past, present, and future, and to serve as an introduction to the philosophy, methodology, and professional role of the music teacher.

MU 190 A/B

Applied Instruction Non-Majors

0.5 hour

1.5 credits

Private instruction in all instrumental, vocal, and composition areas.

MU 208 A/B

Jazz Theory I-II

3 hours

3 credits

A study of diatonic and chromatic theory as related to jazz and contemporary music.

Prerequisite: MU 107 B

Permission of instructor is required.

MU 209 A/B

Jazz Ear Training I-II

3 hours

3 credits

Melodic, harmonic and rhythmic aural skill development in the jazz and contemporary music idioms.

Prerequisite: MU 103 B

Permission of instructor is required.

MU 213 A/B

Jazz Improvisation I-II

2 hours

2 credits

The application of improvisational techniques encompassing all standard forms and styles. Performance practices are related to the individual student's abilities, background, and experience. Coursework includes solo transcription and analysis, a comparison of improvisational methods, and a survey of educational resources.

Required of all Jazz/Contemporary Music majors.

Open to majors only.

MU 232 A/B

Class Jazz Piano I-II

1 hour

1 credit

Harmonic concepts in keyboard application for jazz and contemporary music; chord voicings for popular tunes, standards, and original harmonizations; continuation of jazz improvisation.

Required of non-keyboard instrumental majors.

Prerequisite: MU 131 B

Open to majors only.

MU 241 A/B**Vocal Styles and Diction I-II**

2 hours

2 credits

This course brings together 2nd and 3rd year vocal majors to expose them to the wide variety of literature and styles required of professionals. Students perform and are critiqued by faculty and guests. English, Italian, French, and German diction are studied.

Permission of instructor is required.

MU 254**Basic Conducting**

2 hours

2 credits

A study of fundamental conducting skills and techniques with emphasis upon physical aspects of conducting, score reading and preparation, and rehearsal principles.

Undergraduate corequisite for full acceptance into the MAT in Music Education program.

Open to all candidates for the Bachelor of Music degree.

MU 257 A/B**Lab Teaching/Practicum I-II**

2 hours

2 credits

Observation and introduction to teaching in the schools. Course includes field experience as well as classroom seminars.

Open to majors only.

MU 301 A/B**Music History I-II**

3 hours

3 credits

Designed to define the major style periods from Greek times to the present in terms of their philosophies, accomplishments, and interrelationships. Composers, performers, and theorists are examined in the context of musical literature with emphasis upon styles, forms, and techniques of composition as they evolve and change. The sequence puts into historical perspective the materials presented in the Music Theory courses. Through listening assignments, students are pushed to further develop their aural skills and knowledge of musical literature.

MU 306 A/B**History of Rock Music**

3 hours

3 credits

The history of Rock from its inception in the 1950s to the present. Beginning with the important antecedents of Rock and Roll, the course historically traces the various styles that evolved from that time to the present. There are live demonstrations and illustrations by guests in class. May be taken for elective credit.

MU 307 A/B**Advanced Jazz Theory and Ear Training**

3 hours

3 credits

A practical study of jazz and pop theory combined with an advanced ear-training program, emphasizing instrumental application. Students are required to bring their instruments to class. Coursework includes recognition, writing, dictation, and sight reading of advanced chords, chord additions and alterations, chord substitutions, progressions, and rhythm.

Prerequisite: MU 208 B

Open to majors only.

MU 308 A/B**Analysis and Composition of Contemporary Music**

1.5 credits

An examination of compositional techniques used in pop songs, jingles, soundtracks, and underscores for radio, TV, records, films, shows and industrials. Students investigate the ways in which music serves to enhance the overall goals of the product or project. Musical analysis demonstrates how each style is created. Students produce their own musical compositions in each media context.

Prerequisite: MU 208 B.

Open to majors only.

MU 310, 311**Transcription and Analysis**

1.5 hours

1 credit

This course is designed to advance the skills of ear training, theory, and improvisation using transcription and analysis. Students transcribe melodies, rhythms, harmonies and arrangements in increasingly more complex forms. The musical theory underlying each transcription is discussed and sometimes performed and used as a basis for further work.

Prerequisite: MU 208 B, MU 209 B, and MU 213 B.

MU 313 A/B**Jazz Improvisation III-IV**

2 hours

2 credits

Continuation of MU 213 A/B.

Prerequisite: MU 213 B. Open to majors only.

MU 315 A/B**Jazz Arranging I-II**

2 hours

2 credits

A functional approach to ensemble scoring including score analysis, combo arranging, arranging for mixed instrumentation, musical settings for vocalists, string writing, writing for pop recording, and special techniques for multi-track recording.

Prerequisite: MU 208 B, MU 209 B.

MU 317 A**Orchestration I**

3 hours

3 credits

An introduction to instrumentation, designed to acquaint the student with ranges, transpositions, and characteristics of individual instruments. Four orchestration projects are scored, performed, recorded, and critiqued, comprised of: 1) four woodwinds, 2) four woodwinds and seven brasses, 3) string ensemble, and 4) small orchestra with winds in pairs.

Prerequisite: MU 208 B. Open to majors only.

MU 317 B**Orchestration II**

3 hours

3 credits

Primarily intended for composers and music theorists, this course presents an analytical history of orchestration centering on the works of Ravel, Schonberg, Prokofieff, Wagner, Strauss, Debussy, and Stravinsky. Coursework culminates in a large project for full orchestra which is scored, performed, recorded, and critiqued. Composers are encouraged to orchestrate one of their own compositions.

Prerequisite: MU 208 B.

Open to majors only.

MU 331 A/B**Advanced Piano for Vocalists**

1 hour

1 credit

Designed primarily for vocalists, this course continues in the development of piano techniques with an emphasis on learning self-accompaniment. Literature from all vocal areas including oratorio, musical theater, jazz, opera, and contemporary. Students accompany other singers.

Prerequisite: MU 232 B

MU 341 A/B
Vocal Styles and Diction III-IV
2 hours
2 credits
Continuation of MU 241 A/B.
Prerequisite: MU 241 B.

MU 344 A/B
Opera Staging I-II
3 hours
1 credit
The interpretation and performance of opera roles. Technical and artistic preparation for public performance from workshops to major productions of full operas.
Permission of instructor is required.

MU 347 A/B
Advanced Sight Reading
1 hour
1 credit
An advanced music reading course designed to further develop the student's music reading, writing, recognition, and inner-ear skills.
Prerequisite: MU 208 B or TH 222 B.

MU 356 A/B
Music Teaching Skills I-II
1 hour
1 credit
Incorporates advanced skills in functional piano, guitar, recorder, writing/arranging for elementary classroom ensembles, handbells, establishment of classroom environment. Projects include arranging, performing, and simulated teaching.
Open to majors only.

MU 401 A
Jazz History
3 hours
3 credits
Study of jazz from its African and European roots through its emergence at the turn of the twentieth century as a unique and distinctive American art form. The various styles of jazz are studied (ragtime, New Orleans Dixieland, Chicago style, swing, be-bop, cool, hard-bop, free-form, third stream), including their effect on the popular music with which jazz has coexisted. An in-depth study of the primary exponents of the various styles. Audio and video materials are used to provide students with a better understanding of jazz and its influences on the music industry.
Prerequisite: MU 208 B, MU 209 B, and MU 213 B or permission of the instructor.

MU 401 B
American Music History
3 hours
3 credits
The development of both classical and popular American musical styles from the 17th to the 20th century. Recordings and films as well as in-class performances will help bring to life the music of our American past. Students gain a clear understanding of the social, historical and musical time line that evolved into our current musical environment.

MU 402
World Music
3 hours
3 credits
The classical and folk music of various countries in Asia, Indonesia, the Middle East, Africa, and the Western Hemisphere. A course open to all University students which may be taken for music or for Liberal Arts elective credit.

MU 406
Advanced Rhythmic Theory and Practice
3 hours
3 credits
A study of the rhythmic theories and practices of such composers as Hindemith, Messiaen, Stravinsky, Carter, Reich, Bartok, and Babbitt, as well as contemporary and jazz composers.
Prerequisite: MU 208 B, MU 209 B, and MU 213 B.
Open to majors only.

MU 411
Twentieth Century Music
3 hours
3 credits
A study and analysis of the music of the first half of the twentieth century, such as Schonberg, Berg, Webern, Stravinsky, Hindemith, Varese, Bartok, Copland, and Messiaen.
Prerequisite: MU 208 B, MU 209 B, and MU 213 B or permission of the instructor.

MU 413 A/B
Recording I-II
2 hours
2 credits
A study of the recording process and the many facets of the recording studio. Designed to familiarize the student with conventional and creative recording techniques through practical experience in the studio.
Required of all Jazz/Contemporary Music majors.

MU 415 A/B
Introduction to MIDI and Electronic Technology
3 hours
3 credits
A detailed "hands-on" examination of the use of microcomputers in the present day composition environment. The course includes the uses of computer, the language of MIDI, sequencing, FM and other types of synthesis, and a survey of currently available music software packages. Students are strongly encouraged to engage in independent work based on their own compositional interests. No prior computer or synthesis experience is needed.

MU 416 A/B
MIDI Synthesis I-II
0.75 hour
1.5 credits
Students become proficient at the skills necessary to work creatively in the MIDI studio. Information includes current synthesis methods and programming of original sounds and drum machines; sampling procedures; collecting and editing original samples; MIDI studio recording processes; the use of sync codes.
Prerequisite: MU 415 B.

MU 417 A/B
Opera Literature
3 hours
3 credits
Survey of operatic styles and genres. Emphasis on the cultural and social contexts of a wide diversity of operas, and upon character analysis. Intensive examination of complete operas.

MU 420 A
Business of Music
2 hours
2 credits
An examination of the legal, practical, and procedural problems encountered by the practicing musician. Specific course content varies each year according to the needs of the students and their particular career goals.

MU 420 B
Careers in Music
2 hours
2 credits
A study in the career options available to musicians and the knowledge and craft necessary for the successful recognition and exploitation of these opportunities.
Open to majors only.

- MU 424**
Wagner and the Ring Cycle
 3 hours
 3 credits
 An in-depth study of Wagnerian Opera with special emphasis on the four operas that constitute the Ring Cycle. Lectures and discussions will cover libretti, harmonic idiom, staging and symbolism.
- MU 427**
Diaghilev and His Time
 3 hours
 3 credits
 The role of Serge Diaghilev and his famous Ballet Russes in shaping the course of music and dance from c. 1909-1929. Special emphasis on the works of Igor Stravinsky with reference to his music for the stage. The interrelationships between various artists, dancers, and writers such as Picasso, Cocteau, Nijinsky, Bakst, Massine, and others who were active in Paris. Works are examined from the perspective of the composer, the choreographer, the set and costume designer, the dancers and the audience. Literature includes Stravinsky (Firebird, Petrushka, Rite of Spring, Les Noces, Pulcinella, Oedipus Rex), Debussy (Jeux), Ravel (Daphnis and Chloe), Satie (Parade), De Falla (The Three-Cornered Hat), Milhaud (Le Train Bleu, La Création du Monde), Poulenc (Les Biches) and Prokofiev.
- MU 441 A/B**
Vocal Workshop
 1 hour
 1 credit
 An exit-level course for vocal majors which prepares students for the musical, career and performance practices they will encounter in the competitive professional marketplace. Class includes lectures by guest singers, composers, opera and musical directors, vocal coaches, and record producers.
Prerequisite: MU 331 B, MU 341 B, and MU 347 B.
- MU 444 A/B**
Opera Staging III-IV
 3 hours
 2 credits
 Continuation of MU 344 A/B.
Prerequisite: MU 344 B.
- MU 451 A**
Psychology of Music Teaching I
 2 hours
 2 credits
 This course is intended to acquaint the prospective music educator with the major theories and developments associated with the psychology of child growth and development in physical, emotional, and psychological terms; and a volume of principles supported by psychological observation and investigation which appear to possess import for the teaching/learning endeavor in music.
Open to majors only.
- MU 451 B**
Psychology of Music Teaching II
 2 hours
 2 credits
 Emphasis on the application or learning theories to practical considerations of teaching, including motivation, learning sequence, student-teacher interaction, and classroom management. Developmental theories, like those of Piaget and Erikson, are explored with attention to selecting learning experiences in the music classroom.
Open to majors only.
- MU 550**
Advanced Conducting - Choral or Instrumental
 3 hours
 3 credits
 Advanced conducting techniques and applications of these techniques to instrumental or choral music teaching at the secondary-school level. Emphases include the selections of appropriate literature, style and interpretation, rehearsal planning and implementation, evaluating performance outcomes, and special considerations relative to the teaching of music through the vehicle of performance. Students select either instrumental or choral emphasis.
Prerequisite: A course in Basic Conducting; full admission to the MAT program or consent of the Head of Music Education Division.
Required of all candidates for the MAT in Music Education.
- MU 551**
Education in American Society
 3 hours
 3 credits
 The course utilizes lecture/discussion, seminar, field and research presentation experiences to address historical, philosophical, and contemporary issues in American Education. Students are required to complete four major papers dedicated to the aforementioned issues and present them during seminar sessions. Assigned readings and the keeping of a notebook devoted to current events in education are required. Students are granted released time from class to complete research papers and are counselled individually to facilitate their projects. Guest speakers typically include a school administrator, counsellor/social worker, a supervisor or teacher from another curricular area other than music, and related school personnel.
Required of all candidates for the MAT in Music.
Prerequisites: full admission to the MAT program or consent of the Head of the Music Education Division.
- MU 552**
Workshop in Vocal Methods
 1 hour
 2 credits
 Class instruction and participatory experiences in voice theory, vocal production, teaching methods, and instructional materials for use in elementary and secondary schools. The physiology of the voice is studied with reference to principles of choral singing. Special problems of the child and adolescent voice are considered. Required of all candidates for the MAT in Music Education.
Prerequisite: Full admission to the MAT program or consent of the Head of Music Education Division.

MU 553**Music and Special Children**

2 hours

2 credits

Through readings, discussions, guest speakers, classroom observations and simulated teaching, the goals of the course are:

1. to define and examine various types of disabilities.
2. to offer a background on special education practices and laws in America.
3. to aid students in developing an appreciation of the needs of handicapped persons in general society, in education, and in music education.
4. to guide music education students in developing goals and objectives, adapting lessons and preparing meaningful lesson plans for special students in the music classroom. Participation in class discussion based on assigned reading, a written/verbal presentation on a specific disability, field observations, and two written examinations provide bases for evaluating student achievement.

Required of all MAT in Music Education degree candidates. Prerequisites: Full acceptance into the MAT program or consent of the Head of Music Education Division.

MU 554 A**Elementary Methods and Materials**

3 hours

3 credits

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in elementary music education. Lecture, workshop, and simulated teaching sessions.

Required of all candidates for the MAT in Music. Prerequisite: Full admission to the MAT program.

MU 554 B**Secondary Methods and Materials**

3 hours

3 credits

A concentrated study of methods and materials involved in planning, implementing, and evaluating instructional programs in secondary music education. Lecture, workshop, and simulated teaching sessions.

Required of all candidates to the MAT in Music. Prerequisite: Full admission to the MAT program.

MU 555**Elementary Student Teaching**

Students in the field

4 credits

Taken concurrently with MU 556 and MU 558. Offered only during the spring semester to students in their final semester of study.

The equivalent of six weeks experience at the elementary level is required to receive credit for this course. Placement in schools is determined by the Director of Music Education.

Open to majors only.

MU 556**Secondary Student Teaching**

Students in the field

4 credits

Taken concurrently with MU 556 and MU 558. Offered only during the spring semester to students in their final semester of study.

The equivalent of six weeks experience at the secondary level is required to receive credit for this course. Placement in schools is determined by the Director of Music Education.

Open to majors only.

MU 557**Music Administration and Supervision**

3 hours

3 credits

Course addresses issues and concerns of administering school music programs—program planning and development, budget and finance, facilities, equipment, public relations, scheduling, concert planning, and related matters. Principles and methods of effective supervision of programs and personnel constitute a second focus of the course.

Required of all candidates for the MAT in Music Education.

Prerequisite: Full admission to the MAT program.

MU 558**Student Teaching Seminar and Major Project**

2 hours

2 credits

Taken concurrently with MU 555 and MU 556. Required of and limited to students who are student teaching. Discussion and analysis of field experiences, special workshops and field trips. Major paper comprises a thorough status-study and evaluation of the programs in which each student is interning. Successful completion of an oral exit examination is required.

Open to majors only.

MU 559**Research, Evaluation, and Technology in Music Education**

3 hours

3 credits

The course has three primary foci:

1. Examination of the role of research in music education, sources of research, analysis of research types and methods, and the criticism of research in terms of internal and external criteria.
2. Principles of effective evaluation strategies in music education; standardized and teacher-constructed approaches to evaluating music teaching and learning in the cognitive, psychomotor, and affective domains.
3. Study of computer applications and related technological advances relative to the teaching and administration of programs in music education.

Required of candidates for the MAT in Music Education.

Prerequisite: Acceptance into the MAT program.

MU 560 A**Workshop in Instrumental Methods I**

2 hours

2 credits

Class instruction and participatory experiences in performing on woodwind and string instruments and teaching woodwinds and strings in elementary and secondary schools. The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues.

Required of all candidates for the MAT in Music.

Prerequisite: Full admission to the MAT program or consent of the Head of Music Education Division.

MU 560 B**Workshop in Instrumental Methods II**

2 hours

2 credits

Class instruction and participatory experiences in performing on brass and percussion instruments and teaching brass and percussion in elementary and secondary schools.

The class will constitute a lab ensemble for exploring methods and materials. Full class sessions will be supplemented with small-group instruction, and clinics will focus on instrument care and repair, instrument selection, developing beginning instrumental programs in schools, and related issues.

Required of all candidates for the MAT in Music.

Prerequisite: Full admission to the MAT program or consent of the Head of Music Education Division.

- MU 603**
Graduate Project/Recital
 3 hours
 3 credits
 Independent research project designed to enable the student to work in depth on a topic of special relevance which is applicable to performance. The graduate project is evaluated in two parts: as a thesis, with the expectation that the student has completed extensive research in a comprehensive manner; and as a recital, in which the student incorporates aspects of the project and demonstrates personal instrumental growth. Students give presentations throughout the semester in a seminar setting showing their progress in research and its application to performance.
Required of all candidates for the MM.
Prerequisite: Full admission to the MM program or consent of the Head of Jazz/Contemporary Music Division.
- MU 615, 616**
MIDI and Music Technology
 2 hours
 2 credits
 Hands-on exploration of music technology applicable to performer, composer, arranger with focus on fluency with MIDI sequencing including MAX to create interactive live performance situations. Students work with modular digital multi-tracks and edit and create original sounds for synthesizers and samplers. Hard disk recording using Pro-Tools III and Digital Performer, SMPTE and synchronization in the studio, and composition and sound design for film, video and theater are also explored. Training in notation software is an integral and essential aspect of the course: after the first month, assignments for all graduate courses require use of professional notation software.
Required of all candidates for the MM.
Prerequisite: Full admission to the MM program or consent of the Head of Jazz/Contemporary Music Division.
- MU 617**
Transcription and Analysis
 3 hours
 3 credits
 Accurate notation, transcription fluency and recognition of theoretical concepts are developed through a regime of continual and rigorous assignments—all designed to further advance skills in ear training and theory. Projects begin with single line melodies in varying instrumental registers and progress through advanced rhythms and chord progressions to complete arrangements and compositions. Sources include bass lines, synthesizer sequences, pop recordings, jazz improvisations and drum solos. Students learn techniques and performance practices of varying styles and periods, and then perform transcribed parts and solos.
Required of all candidates for the MM.
Prerequisite: Full admission to the MM program or consent of the Head of Jazz/Contemporary Music Division.
- MU 620, 621**
Professional Internship
 1 hour
 1 credit
 Provides hands-on, sitting-in experience in a variety of professional settings—rehearsals, performances, meetings with producers, and in-studio projects such as recording, arranging, or project coordination. The program is developed by the graduate advisor and major teacher in conjunction with the student to select topics and experiences most relevant and beneficial to that particular student's education.
- MU 622**
Graduate Arranging
 2 hours
 2 credits
 Emphasis is on effective writing in various contemporary styles and building on basic arranging skills, with a focus on specific arranging techniques such as writing effectively for the rhythm section, horn voicings, sax soli, and contemporary fusion styles. Arrangements are studied in score format and aurally, and then techniques are applied to student projects.
- MU 624**
Composing for Performers
 2 hours
 2 credits
 A dual emphasis—on acoustic instruments and on technologies—exposes students to a variety of professional composing situations, including large jazz ensembles, fusion, acoustic/electronic hybrids, films, videos, and musical theater, and jingle writing. Techniques using MIDI, MAX and electronic composition are explored. Faculty and guest composers present workshops on their own approaches. Students learn to use the recording studio as an instrument and use notation software for score and part preparation. Student works are rehearsed and performed by graduate and advanced undergraduate ensembles.
- MU 625, 626**
Advanced Improvisation
 2 hours
 2 credits
 Improvisational styles, techniques and devices are studied. Intervallic improvisation, modern triad improvisation, and advanced pentatonic concepts are addressed, as well as study of the pioneers of jazz improvisation through recorded solos that mark turning points of improvisation. Topics include melody embellishment, improvising in phrases, silence, time-feel, pacing, syncopation, chord tone soloing, dynamics, non-harmonic triads, contracting and expanding chord duration, tri-tonic cells, sustaining peak points, and unaccompanied soloing.
- MU 627, 628**
Graduate Forum
 1 hour
 1 credit
 A graduate seminar where various aspects of study, including musical development and accomplishment, are correlated with critical, aesthetic and historical components. Additionally, artistic and professional issues are researched and discussed, and guest artists and professionals conduct Master Classes and workshops. A module on research techniques is included.
Required of all candidates for the MM.
Prerequisite: Full admission to the MM program or consent of the Head of Jazz/Contemporary Music Division.

Ensembles

BM and MM students participate in a range of ensembles selected for their diversity of style and instrumentation, designed to present varied musical experiences. Each ensemble is directed by a faculty artist expert in the selected idiom.

MU 761 Handbell Choir

1 credit
Permission of instructor is required.

MU 762 Chamber Singers Ensemble

1 credit
Permission of instructor is required.

MU 764 Small or Specialty Jazz Ensemble

1 credit
Permission of instructor is required.

MU 765 New Music Ensemble

1 credit
Permission of instructor is required.

MU 772 Chorus

1 credit
Permission of instructor is required.

MU 774 Jazz Band - Big Band/Fusion Ensemble

1 credit
Permission of instructor is required.

Private Lessons

The following courses are open to majors only.

MU 191 A/B Major Lessons (Vocal)

3 credits

MU 192 A/B Major Lessons (Instrumental)

3 credits

MU 193 A/B Major Lessons (Composition)

3 credits

MU 291 A/B Major Lessons (Vocal)

3 credits
Prerequisite: MU 191 B.

MU 292 A/B Major Lessons (Instrumental)

3 credits
Prerequisite: MU 192 B.

MU 293 A/B Major Lessons (Composition)

3 credits
Prerequisite: MU 193 B.

MU 391 A/B Major Lessons (Vocal)

3 credits
Prerequisite: MU 291 B.

MU 392 A/B Major Lessons (Instrumental)

3 credits
Prerequisite: MU 292 B.

MU 393 A/B Major Lessons (Composition)

3 credits
Prerequisite: MU 293 B.

MU 491 A/B Major Lessons (Vocal)

3 credits
Prerequisite: MU 391 B.

MU 492 A/B Major Lessons (Instrumental)

3 credits
Prerequisite: MU 392 B.

MU 493 A/B Major Lessons (Composition)

3 credits
Prerequisite: MU 393 B.

MU 692 A/B Major Lessons (Graduate Instrumental)

3 credits
Prerequisite: Admission to the MM program.

Media Arts

Photography/Film/ Video/Animation

PF 125

Freshman Photography

3 hours

1.5 credits

An introduction to fundamental techniques used in black-and-white photography, including camera operation, developing, and printing. Lectures and presentations on the technical aspects of photography as well as the creative and conceptual aspects related to the field. Demonstrations on the production of photograms and pinhole images, the use of the copy stand and slide film, mural printing, and a brief description of the 4x5 camera.

PF 127

Freshman Animation

3 hours

1.5 credits

An introduction to the basics of animation, with an emphasis on the development of storytelling capabilities. Inventive studio projects explore production techniques used both in experimental and character animation. In addition, an historical overview is provided through film screenings and group discussion.

PF 128

Freshman Film

3 hours

1.5 credits

A short survey of film and video production, with an emphasis on the discussion of the artistic possibilities inherent in this medium. Topics will cover elements of narrative, the poetics of film, (early historical experiments, dream form, and visionary film), the documentary idiom (propaganda, social analysis, and political activism), video as an art form (technology, fine art video, and performance art), and kinetic design in the commercial sector (text and moving image design, and kinetic structure in television commercials). Students write two short papers and prepare a treatment for a work in film or video. Studio assignments concentrate on storyboard development and group shooting projects.

PF 203

Portfolio Documentation

6 hours

3 credits

The goals of this course are the expansion of the skills necessary to compile a coherent visual portfolio, the development of an understanding of the role of photography and video as a research tool, and the acquisition of the skills needed to produce high-quality documentation of two- and three-dimensional artwork. Instruction addresses a range of creative lighting and shooting techniques as well as the problems posed by lighting in a non-studio setting. Students deal with the photographic problems posed by variations in scale and the differing materials of glass, wood, clay, paint, metals, and fibers. Each student is required to present a slide portfolio of their art work supplemented by a short video document describing artistic process.

Prerequisite: PF 125 *Freshman Photography* or PF 211 *A Intro to Photography*.

PF 209

Photography for Illustrators

6 hours

3 credits

Introduction to basic concepts and techniques of camera work and photographic digital imaging. Emphasis is placed on film selection and lighting for both studio and environmental shooting. The fundamentals of Photoshop are employed for digital image manipulation. Lectures and projects are designed to provide the tools necessary for illustrators who wish to use photography in their work.

PF 210 A

Introduction to Film I

6 hours

3 credits

A hands-on introduction to the principles and techniques of media production: shooting 16mm film, developing a sensitivity to the nuances of movement, understanding lighting and exposure, composition, and the logic of editing. A survey on the historical and aesthetic development of the medium in order to expand the students' sense of the possibilities of media.

PF 210 B

Introduction to Film II

6 hours

3 credits

A continuation of PF 210 A with an emphasis on timing, staging and blocking exercises to develop a feel for direction, experimentation with multiple-image techniques, the investigation of relationships between sound and image, and the production of a short film or video that integrates these explorations creatively. Much of the coursework is done in video.

Prerequisite: PF 210 A

PF 211 A

Introduction to Photography I

6 hours

3 credits

Introduction to basic concepts, processes, and techniques of black and white photography, including camera operation, exposure, darkroom procedures, lighting, and their controlled applications. Emphasis on the normative standard of photographic rendering.

Required for admission to all other Photography courses.

PF 211 B

Introduction to Photography II

6 hours

3 credits

While consolidating the student's control of the medium, this course introduces the student to a departure from normative photographic rendering, techniques, and modes of expression and form. Strong emphasis on manipulation of materials, including traditional photographic methods as well as an introduction to computer-manipulation.

Prerequisite: PF 211 A, or by presentation of portfolio.

PF 212 A

Animation Drawing I

6 hours

3 credits

Through a series of exercises concentrating on timing and movement, the student acquires a basic understanding of drawn animation. Sound is introduced for the final project, which consists of a short, animated film shot on 16mm using the Oxberry camera.

Prerequisites: FP 100 A and FP 120 A.

PF 212 B**Animation Drawing II**

6 hours

3 credits

Continuing with issues of Animation Drawing I, the student is introduced to under-the-camera animation using varied mediums such as cutouts, sand, and painting-on-glass. All projects are shot on 16mm using the Bolex camera. The final project may consist of any medium selected by the student. A lab fee is required for this course in order to offset the cost of film stock and lab expenses.

Prerequisites: PF 100 B and PF 212 A.

PF 216**Computer Animation I**

6 hours

3 credits

This is an introductory course in computer animation. Emphasis is placed upon developing the student's expertise with computer hardware, software tools, and the video utilized in creating electronic images that move.

Prerequisite: PF 212 A.

PF 217**Color Concepts**

6 hours

3 credits

Introduction to methods of color shooting and printing leading to an exploration of the technical and creative possibilities of color in photography. Processes covered include negative and transparency films, filtration, chemical printing, and digital color controls with Photoshop.

Prerequisite: PF 211 A or by portfolio review.

PF 218**Creative Sound**

6 hours

3 credits

An exploration of the creative use of sound as a primary artistic medium. Topics include sound and hearing, microphones and recording, tape editing and manipulation, sound aesthetics and production styles, voice and narration, signal processing and sound manipulation, and production formats. Through audio production projects, students gain insights into new ways of using sound, both on its own and with other media.

PF 219**Character Layout and Design**

6 hours

3 credits

Designing characters, backgrounds, pans, and creative camera moves for the animated scene. Design styles and techniques are explored for their potential in developing a wide range of character types, traits, moods, personalities, and attitudes. Students learn to lay out scenes around character action, work with camera fields, deal with issues of composition and perspective, and to create moods through layout. A final project requires the development of an "Animator's Bible," a production workbook, for the student's personal film portfolio.

Prerequisite: PF 212 A or by portfolio review.

PF 310 A/B**Junior Cinema Production I and II**

6 hours

3 credits

Production techniques in actual filming situations: starting from the script through budgeting, script breakdown, camera work, and editing, to the finished release print. Students are expected to execute specific assignments in lighting, editing, and sound, and are introduced to synch-sound procedures.

Prerequisites: PF 210 A/B.

PF 311 A/B**Junior Photography Workshop**

6 hours

3 credits

Exploration of photographic imagery through a series of problems aimed at personal vision and creative growth.

Prerequisites: PF 211 A/B, or by portfolio review.

PF 312 A/B**Junior Animation Workshop I and II**

6 hours

3 credits

This course consists of a series of advanced drawn-animation exercises culminating in a one-minute animated film. A short, additional film is produced during the second semester. Aspects of career concerns in animation are introduced: grant writing, resumes, budgets, and the process of entering film festivals. The student also receives detailed instruction on operating procedures for the Oxberry camera.

Prerequisites: PF 212 A/B, and PF 190 B.

PF 313 A/B**Basic Photography Studio I and II**

6 hours

3 credits

This course is designed to familiarize the student with the tools, techniques, and language of studio photography. The course entails extensive use of the 4" x 5" view camera. The first semester deals exclusively with black and white materials—sheet film exposure, hand processing, and printing large-format negatives. The second semester starts with the introduction of color transparency films and strobe lighting.

Prerequisites: PF 211 A/B, and PF 190 A/B.

PF 315**Digital Photography Workshop**

6 hours

3 credits

This course concentrates on the production of creative digital photography; students are encouraged to experiment with new tools and techniques. Film and print scanners, CD ROM discs, and digital cameras are used to produce images that are critiqued on the basis of both technical proficiency and aesthetic accomplishment. Portfolios are printed on digital output machines, silver-based photo materials, and four-color offset. Frequent readings, lectures, and site visits expand the on-going studio experience.

Prerequisite: PF 211 B and PF 217, or by portfolio review.

PF 316**Computer Animation II**

6 hours

3 credits

An advanced course in computer animation which builds upon the student's personal exploration of the electronic multimedia environment established in PF 216.

An integration of digital audio, video, two- and three-dimensional software tools is emphasized.

Prerequisites: PF 212 B and PF 216, or PF 322 and MM 222.

- PF 320**
Film Sound
 6 hours
 3 credits
 Students in this course explore creative sound design in finished films with instruction and practice in the use of sound recording equipment, sound transfers, building and editing multiple synchronous sound tracks, and preparing for the sound mix. Students work in groups to create and complete a 5" sync sound film that incorporates the concept of "sound design."
Prerequisite: PF 210 A/B.
- PF 322**
Media Technology
 6 hours
 3 credits
 A hands-on exploration of some of the technical materials and procedures that complement the media artist's production skills: video editing and post-production technologies, sound mixing and processing, basic electronics, optical printing, computer sound editing, and computer image processing. Field trips to high-end facilities supplement classroom work and students are expected to work with Dance and Music majors in the completion of a final project.
Prerequisite: PF 210 A/B, FP 100 A/B, FP 190 A/B, and PF 320.
- PF 323**
Selected Topics in Photography
 6 hours
 3 credits
 Study of one or more various media, methods, or problems in still photography to be offered according to the instructor's interests and students' requests. Topics include: portraiture, documentary photography, digital imaging, color manipulation, photographic illustration, and photo-based mixed media.
Prerequisite: PF 211 A.
- PF 324**
Film Forum: Selected Topics
 3 hours
 3 credits
 Concentrated study of a particular area of film, video, or animation. Courses deal with specific issues and have included: film theory; seminars in sound; media, theater, and performance; history of video art; and history of animation.
- PF 328**
Selected Topics in Animation
 6 hours
 3 credits
 An exploration of media used in animation. The content of each course offering will reflect the professional interests of the instructor. Topics include clay and puppet animation, character layout and design, and narrative storytelling development.
Prerequisites: PF 212 A/B.
- PF 410 A/B**
Senior Cinema Production I and II
 6 hours
 3 credits
 Each student produces an independent thesis film.
Prerequisites: PF 310 A/B, PF 314 A, PF 320, and PF 322.
- PF 411 A/B**
Senior Photography Workshop
 6 hours
 3 credits
 Continuation of junior workshop; students work on long-term individual projects or shorter-term problems to develop technical, aesthetic, and conceptual mastery of the medium. The course culminates in a group thesis exhibition and production of an individual portfolio.
Prerequisites: PF 311 A/B, and PF 313 A/B.
- PF 412 A/B**
Senior Animation Workshop
 6 hours
 3 credits
 Directed independent production of a short film project in an idiom of the student's choosing; additional production of a VHS video portfolio composed of several short animated sequences that each student will be able to use when applying for work as either a free-lance animator or for employment with an animation company.
Prerequisites: PF 312 A/B, PF 320 and PF 322.
- PF 413**
Professional Practices
 3 hours
 3 credits
 Study of the practice of professional photography, with attention to various career opportunities, portfolio presentation, business practices, professional ethics, photographic law, and personal objectives. A variety of professional guests visit the course.
Prerequisites: PF 311 A and PF 313 A.
- PF 415 A/B**
Senior Photography Seminar I and II
 6 hours
 3 credits
 An analysis of contemporary criticism in photography. Extensive reading and some writing with attention to current showings and exhibitions are required.
Prerequisite: Permission of department chairperson required.
- PF 424**
Time: A Multidisciplinary Seminar
 3 hours
 3 credits
 The concept of Time considered from a multidisciplinary perspective, drawing on readings in philosophy, literature, psychology, sociology, and film theory. Relevant works in film and video are screened. Students are responsible for a final term paper that interrelates two or more of the readings with one of the screened works.
- PF 499**
Internship
 90 hours/semester
 3 credits
 An internship program in which the student is placed in one of several professional situations. Placements in photography may include assisting in professional studios, practice in biomedical photography laboratories, and curatorial positions in galleries, among others. Placements in film and animation are sponsored by local independent production houses and television stations, design firms, and free-lance animation artists; students of film may assist in location shooting, set production, editing, casting and scripting, and a myriad of other practical tasks.
Prerequisite: PF 211 A/B (for Photo internships); PF 210 A/B (for Film/Video internships); or PF 212 A/B (for Animation internships).

Printmaking/ Book Arts

All Printmaking/Book Arts classes are open on studio elective basis if prerequisites are met and space available.

PR 102 Freshman Screenprinting

3 hours
1.5 credits

An introduction and investigation of various stencil methods, based on three primary types of screen stencils—cut paper, blockout/resist, and photo emulsion, using water-based inks on both paper and fabric. Emphasis on the acquisition of personal expression and technical skills, within the capabilities of screenprinted opaque and transparent colors; and the use of editions in collaborative class image exchange. Additionally, the various media unique to Printmaking are shown and discussed, to introduce the beginning student to the wide possibilities of expression inherent in Printmaking.

PR 201 Relief/Monotype

6 hours
3 credits

Introduction to the graphic and expressive qualities of woodcut, linoleum, collograph processes printed in monochrome and color. Monoprinting ideas from direct drawing and painting on plexiglass and metal plate is also explored.

PR 202 Screenprinting

3 hours
1.5 credits

Introduction and investigation of stencil methods in screenprinting with waterbased inks. Idea development and acquisition of visual skills in expression in color, line and form through drawn, photographic or computer-generated stencil processes.

PR 204 Screenprinting/Etching

6 hours
3 credits

The graphic qualities of expression in screenprinting and etching/intaglio are presented through historic and contemporary examples and demonstration of the methods which convey ideas in these two media. Various stencil processes from direct-drawn to photographic and computer-generated are explored in screenprinting with waterbased opaque and transparent inks. Handwork on the metal plate includes drawn drypoint, etching, and tonal processes. Emphasis is placed on the understanding of the qualities of these methods and development of personal ideas through their combination.

PR 211 Etching/Monotype

3 hours
1.5 credits

Individual expression with the graphic qualities of etched and directly drawn ideas created on the metal plate by hand or acid etching in color and monochrome. Processes also include printing from drawing and painting directly on plexiglass and metal plate with oil and waterbased materials.

PR 222 Non-silver Processes

3 or 6 hours
1.5 or 3 credits

Students are introduced to the basic techniques of non-silver by building images in color with layers of brushed-on light-sensitive emulsion. Light-resists can range from photogram objects to drawings and paintings, to film or paper negatives. Processes covered are VanDyke brown, cyanotype, gum bichromate, and palladium printing.

PR 223 Bookbinding Methods

3 hours
1.5 credits

A workshop class familiarizing the student with the characteristics and handling qualities of materials used in various book structures. Some of the structures covered include pamphlet binding, multi-signature books, clamshell boxes, portfolios, accordion structures, and oriental binding. Emphasis will be placed upon both the use of archivally sound materials and the use of these structures as vehicles for the students' creative expression.

PR 224 Book Arts: Structures

3 hours
1.5 credits

Historical book forms serve as models and as a departure point for innovative new work. Students are made familiar with traditional binding techniques, encouraged to explore new applications and to experiment by combining images and text into unique book structures. Some of the structures presented are signature binding, Japanese binding, accordion structure, pop-up structures, and tunnel books.

While this course is an introductory level course, it may also serve as a follow-up course for students who have already completed PR 223 Bookbinding Methods or PR 305 Book Arts I: Type and Binding, since much of the material covered is different.

PR 300 Lithography

6 hours
3 credits

All of the basic techniques of drawing, image making, and printing skills that are necessary to produce hand-pulled, black and white lithographs from lithographic stones and plates will be experienced. An emphasis will be placed on visual expression and development of ideas through group discussions and critiques.

PR 306 Print Study Seminar I

3 hours, alternate weeks
1.5 credits

Students meet at the Philadelphia Museum of Art Print Study Room to discuss and study original prints and rare books from the museum collection. Masters of the 15th through the 18th centuries are introduced and researched. Printmaking processes that parallel the material covered are demonstrated and practised in the printmaking studios.

PR 307**Book Arts: Concept and Structure**

6 hours

3 credits

The course offers students an opportunity to explore the integration of type and relief image in unique and editioned book structures. Hands-on experience in dealing with composition (metal) type and computer typesetting is on an intermediate level. Methods of relief printing will be explored and cultivated. Wood engraving, photopolymer relief, color reduction printing, and related traditional and contemporary methods of multiple image making will be pursued. Special emphasis on development of a personal visual language.

PR 308**Advanced Lithography Workshop**

6 hours

3 credits

Students will have the opportunity for further investigation and development of lithographic image making, including photographic techniques and multi-color printing. Editioned prints of greater scope and complexity are undertaken, consistent with the student's interest and experience.

Prerequisite: PR 300.

PR 322**Advanced Non-silver Processes**

3 or 6 hours

1.5 or 3 credits

Students will have the opportunity for continued development of image and skills in combinations of non-silver processes.

Prerequisite: PR 222.

PR 326**Introduction to Offset Lithography**

3 or 6 hours

1.5 or 3 credits

Students are offered a hands-on course which develops skills in image preparation and printing techniques using offset lithography. An emphasis will be placed on personal imagery. Both hand-drawn and photographic methods of image making will be investigated.

PR 327**Advanced Offset Lithography**

3 or 6 hours

1.5 or 3 credits

Students will have the opportunity for a continued investigation of offset lithography.

Prerequisite: PR 326.

PR 400**Advanced Workshop**

6 hours

3 credits

Students continue to develop their ideas, images, and techniques while establishing their direction and personal original expression. The workshop atmosphere permits a comfortable handling of all procedures and printmaking processes. Students are encouraged to be involved with adjacent expressive means such as drawing, painting, sculpture, photography, crafts, etc.

Prerequisites: PR 201, PR 204, PR 300, PR 305, and FA 333 A.

PR 406**Print Study Seminar II**

3 hours, alternate weeks

1.5 credits

The historical and conceptual context of prints, portfolios and book arts of the 19th and 20th centuries are studied at the Philadelphia Museum of Art. Written and printed expression of the ideas and processes involved are integrated into this course of study.

PR 407 A/B**Thesis Seminar I-II**

3 hours fall and spring

1.5 credits

Students work toward the acquisition of a professional profile, including a resume and artist's statement. In addition, they develop portfolio and slide presentations. They participate in discussions of works in progress, with faculty and guest lecturers, and cultivate an awareness of contemporary conditions and practices in the field through gallery visits, readings, discussions, and guest lectures.

PR 412**Advanced Printmaking Media: Digital Applications**

6 hours

3 credits

Continued investigation into printmaking processes on an advanced level in terms of technical understanding and the development of imagery. Emphasis on the integration of idea and process and the incorporation of computer-generated material to be extended through the mark-making qualities, size extension, and color overlays possible through screenprinting, etching, relief, and lithography.

Prerequisite: Introductory class in one or more printmaking processes: *Photoshop*.

PR 420**Thesis Workshop**

6 hours

3 credits

This course offers the student the opportunity to develop a body of work in preparation for portfolio and exhibition presentation. An emphasis is placed in the development of ideas and content of individual student's work, which is supported by a series of individual and group critiques by faculty and visiting artists. The student is expected to participate in group exhibitions as well as a solo exhibition and to present a professional portfolio of work.

Prerequisites: PR 201, PR 204, PR 300, and FA 333 A.

PR 421**Collaborative Printmaking**

3 or 6 hours

1.5 or 3 credits, on tutorial basis

Involvement in the business, technology and experience of printing limited editions for faculty, student, or professional artist by guiding the artist in preparation of the idea, then proofing and printing the edition. Advanced students only; demonstration of mark-making and editioning abilities.

PR 425**Book Production**

3 or 6 hours

1.5 or 3 credits

This advanced course of study will focus on the development and production of a printed book or portfolio of works: design and formatting of a publication including investigation of sequence, page design, and binding possibilities; hands-on experience in the preparation of images for press production, pre-press techniques, and assisting the Master Printer in the printing. All work is produced in the Borowsky Center for Publication Arts, the University's state of the art offset lithography facility. Students may choose to collaborate on projects or work independently.

Prerequisite: Recommendation from the participant's major department chair is required.

MFA Book Arts/ Printmaking

PR 600 A

Colloquium: Text and Image

3 hours

1.5 credits

An understanding of language and verbal constructs enables the individual to explore the relationship between text and imagery. Emphasis is placed on the individual's personal vision throughout the program's course of study.

PR 600 B

Colloquium: History of the Book

3 hours

1.5 credits

Hands-on study of rare books and manuscripts from antiquity to the present with discussions dealing with their structural, historical, and artistic significance. The class meets at the Library Company of Philadelphia with field trips to local special collections.
Prerequisite: PR 600 A.

PR 610 A 01

Book Arts Studio: Color/Mark

3 credits

Provides the student with an opportunity to explore a broad range of image-making approaches. Emphasis on mark making with a number of instruments and media, the use of color as a structural basis for composition, and the compositional and expressive use of letter forms.

PR 610 A 02 4.5 credits

PR 610 B 01/B 02 3 credits

Book Arts Studio

A series of studio courses exploring conceptual concerns intrinsic to the creation of a book. The student learns to incorporate calligraphic, handset or computer-generated letterforms with images in unique and editioned books. Emphasis on proficiency in process and the creation of a personal visual language. Focus on achieving a strong foundation in technical and conceptual skills. Frequent faculty and visiting artist critiques encourage and evolution in ideas and imagery.

PR 623 A/B

Bookbinding

3 hours

1.5 credits

Basic book structures are explored in the first semester with emphasis on sound conservation techniques and good craftsmanship. In the second semester historic book structures serve as models and departure points for innovative bindings.

PR 626

Offset Lithography

3 hours

1.5 credits

Offers the student hands-on experience with offset lithography as an artist's medium. The primary focus is on the creation of personal imagery (photographic and/or hand drawn) for prints and books. The course enables students to take advantage of state-of-the-art production methods and develop skills in photomechanical processes, platemaking and color printing.

PR 700 A/B

Colloquium: Professional Practices

3 hours, alternate weeks

1.5 credits

Professional practices and issues related to the fields of printmaking, book, and publication arts are explored through discussions, lectures, and field trips in the first semester. In the second semester, the focus is on the completion of the individual's written thesis requirements. Each thesis candidate prepares a resume, an artist's statement, and presents a slide lecture to be placed on record in the University Library.

Prerequisites: PR 600 A/B.

PR 710 A/B

MFA Thesis Studio

3 credits

A continuation of book and printmaking projects are combined with related visual concerns in preparation for the required MFA Thesis Exhibition to be presented during the final semester. The MFA candidate develops an individual course of study and defines the projects in a written contract. A thesis committee to advise the student through the thesis exhibition process is chosen during the fall semester. The evolution of ideas and imagery is encouraged through frequent faculty and visiting artist critiques.

Prerequisites: PR 610 A/B.

PR 723 A/B

Bookbinding

3 hours

1.5 credits

Continued investigation of the book structure at an advanced technical level. Individual attention to developing creative solutions to support book content will start in the first semester. Through critiques and individual instruction the final semester will be devoted to developing structures that support thesis work.

Prerequisites: PR 623 A and PR 623 B.

Painting/Drawing

PT 101

Freshman Painting

3 hours

1.5 credits

This course is primarily an introduction to the decisions, general methods and problems of painting. Students are introduced to oil painting with both still life and figurative subject matter. Technical instruction are relevant to the broad image possibilities in painting. Students work from setups, models and landscapes.

PT 124

Freshman Drawing

3 hours

1.5 credits

This course is designed to increase the beginning student's awareness of drawing as an expressive pictorial form. It is meant to enrich rather than duplicate the Foundation Drawing experience. Included in the course of study is an investigative perceiving and representing of objects and scenes, mark-making as a conveyor of feelings, sensations, and ideas, and compositional and stylistic strategies that present meaning. The emphasis is always on the awareness of options for expression rather than on prescribed systems of drawing.

PT 202 A/B

Sophomore Painting

6 hours

3 credits

This course is required of all Fine Arts majors. Studio work will introduce the student to the domain of painting through projects that cover not only the basic elements of form, color, and technique, but also the basic conceptual challenges unique to painting. Students will be exposed to the origins and purposes of paintings and the range of possibilities offered by both traditional and contemporary approaches.

PT 211

Painting Studio

3 hours

1.5 credits

A general study of painting subjects, such as the still life, landscape, the city, the human figure and its environs. This course usually will include a subtitle, such as Figure in the Landscape, which defines the thematic basis for the studio projects.

PT 213

Anatomy and the Figure

3 hours

1.5 credits

This course gives the student the opportunity to investigate the basic visual structure of the human figure—both skeletal and muscular. During the second semester, the human head will be studied as well as basic positions of the figure with their context.

PT 219

Watercolor

3 hours

1.5 credits

A course in which the preferred medium is transparent watercolor, the particular characteristics of which will be explored. Both perceptual and non-perceptual approaches will be introduced.

PT 225

Figure Drawing

6 hours

3 credits

This course is intended to teach students to draw the figure using both two- and three-dimensional methods. Students will work from the clothed and nude model using a wide variety of materials. Emphasis will be placed on the process of drawing, the development of visual perception and manual control rather than on the production of completed drawings and modeled figures.

PT 226

Abstract Drawing and Composition

6 hours

3 credits

Studies in the diverse forms and processes of abstraction. Using both improvisational and systematic methods, drawings will explore compositional principles based on nature, chance, and geometry.

PT 227

Figure Painting

6 hours

3 credits

A studio course that develops increasing authority in representing figures in pictorial art. Through studio projects the student becomes more aware of the various issues to be considered in creating human figures. Pictorial qualities such as volume, gesture, weight, scale, distance, color and tone, figure-ground relationships and compositional grouping and intervals will be explored through numerous small works and one or two larger projects at the end of the semester. Assignments lead students to respond directly to models, to construct images from various sources, and to investigate and emulate different stylistic possibilities through examination of master works.

PT 236

Figure Composition

3 hours

1.5 credits

A drawing course emphasizing the development of images using multiple figure arrangements. Assignments are designed to foster awareness of the significance of poses and groupings relative to formal design virtues, narrative and symbolism.

PT 237

Representational Painting

6 hours

3 credits

A studio course addressing traditional and contemporary concepts and styles in representational images. Special emphasis on the relationship between content and pictorial choice made by the student artist. Throughout the semester, the role of form, color, space, interval and gesture, and surface in the composition of images will be investigated. Paintings are generated both from direct observation of nature and human figures and from the students own resources. The series may focus on contemporary prototypes (painting since 1945) or established specific traditions such as American portraiture. Assignments are presented with supportive examples and discussed in individual and group critiques.

PT 238

Abstract Painting

6 hours

3 credits

The genesis of abstraction can be nature, idea, emotion. An abstract painting is one in which the pictorial form is primarily a product of invention and imagination. It may or may not reflect a reality outside itself. Assignments investigate a range of concepts, sources, and procedures.

PT 240

Materials and Techniques

3 hours

1.5 credits

This course concerns itself with the materials and processes used in making pictorial works of art. Information on the appropriate use of materials, such as pigments and painting supports, is given and explored by the students. This course delves into materials and processes to create aesthetically significant surfaces.

PT 241
Color Studies

3 hours
1.5 credits
Studio work and independent projects will consider the purposes and effects of color organization, color perception, and color theory. Color will be approached as emotive, symbolic, descriptive, and structural.

PT 245
Figure Drawing and Modeling

3 hours
1.5 credits
This course is based on the concept that drawing and modeling are mutually supportive. Students draw from the model using a variety of materials and approaches. They model in clay. Emphasis is placed on the exploration of intentions and concepts, and the development of visual perception.

PT 269
Collage: The Constructed Image

6 hours
3 credits
Studio projects are assigned which promote the development of images through the aggregation of fragments. Collage as a principle of construction reexamines compositional notions of unity and harmony and can involve the interaction of diverse and incongruous materials, methods, styles and/or images.

PT 302 A/B
Junior Painting

6 hours
3 credits
Studio activity that develops a professional working routine in the student, who is encouraged to show increasing personal initiative and direction. Regular critiques on both an individual and group basis will connect the student to the values of the past and the present, stimulate interest in the major questions of our time, and provide resources for progress. Visiting artists will be invited to participate through lectures and studio critiques.

PT 402 A
Senior Painting

6 hours
3 credits
This course promotes the individual's development of identity as a painter. It simulates the studio based circumstance that the painter is likely to maintain as a professional artist. The painter is the architect of the place where he or she will initiate short or long term projects as needed. Within this context, the senior painting major consolidates and develops issues that have emerged from coursework and study of prior and contemporary art.

One-on-one weekly critiques from faculty, monthly senior group critique, and periodic critiques from visiting artists insure the student diverse response to recently developed work. The senior painting faculty may assign specific projects if the student's initiative requires broadening or focus.
Prerequisites: PT 302 A/B, and FA 333 A/B.

PT 402 B
Senior Painting

6 hours
3 credits
Continuing on the structure of PT 402 A, the painting major formulates a senior thesis project. Working with senior faculty who read and critique early drafts, the student develops a formal, written thesis, and a body of artwork that will be presented at the end of the term in a senior thesis panel and exhibition. This panel is comprised of studio faculty, liberal arts faculty, and student peers.

PT 403
Drawing III

6 hours
3 credits
The course centers on the student's personal interpretation of the human figure. Various conceptual and perceptual modes are offered for exploration and understanding according to the student's needs. The student is expected to formulate, develop and seek authority in a particular mode or modes relevant to him/her. The pictorial concerns under general scrutiny are: the figure and its environment; interval and gesture, the various approaches and possibilities in color and surface.

Prerequisites: FA 222 A/B.

MFA in Painting

The following courses are open to students in the summer MFA program only. Each major summer studio concludes with an assessment of and planning for the work to be completed as two independent studios during the remainder of the academic year. A winter review weekend will be scheduled to assess progress of the fall independent studio work.

PT 610
Major Studio I

5 credits
Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

PT 611
Major Studio II

5 credits
Further exploration of the options, with increased awareness of theoretical issues and personal vision.

PT 710
Major Studio III

5 credits
Greater focus in the student's work, with a view to completing the personal repertoire of skills and expression in the medium needed to undertake a thesis project.

PT 711
Major Studio IV

5 credits
Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Sculpture

SC 101

Freshman Sculpture

3 hours

1.5 credits

This course is an introduction to sculptural thinking and methods using a variety of materials and processes, including modeling and fabrication. Form-making options are undertaken that are especially suited to acquaint beginning students with the diversity of sculptural activity.

SC 201

SC 202

Sculpture I

6 hours

3 credits

This introductory course emphasizes the fundamental and formal aspects of sculpture. Projects are assigned to help the student experience and understand the unique expressive values of mass, space, plane, line, texture, along with such visual phenomena as balance, rhythm, scale, movement, and transformation. This course also serves to introduce the student to a variety of materials and techniques. Assigned projects, group critiques and slide lectures are a standard part of this course.

One semester required of all Fine Arts majors (SC 201 or SC 202).

Both semesters required of all Sculpture majors.

SC 220 A/B

Molding and Casting

3 hours

1.5 credits

This course sequence covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and for casting sculpture in durable materials. It also provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing, and patinating finished metal casts.

SC 241

SC 242

Introduction to Sculpture Projects

6 hours

3 credits

An open studio oriented toward helping the development of individual initiative. How ideas are transformed into sculptural statements through aesthetic reasoning and the internal logic of a sculpture's color, material, and physical construction.

SC 260 A/B

Structure of the Figure

6 hours

3 credits

An anatomic and morphological analysis of male and female bodies for artists through a three-dimensional constructional method. Covered are proportions, anatomic structure, surface topology, morphological variation, and the body in movement. This course is directed toward two-dimensional artists as well as sculptors, and what is stressed are the means by which the body's salient features can be recognized from any viewpoint in any pose.

SC 321

Carving

3 hours

1.5 credits

This course introduces the student to stone carving, one of the basic methods of forming sculpture. Students learn to prepare, maintain, and use the tools of the carver. They are introduced to the characteristics of suitable carving materials. Emphasis on the exploration of the formal and expressive potential of carved stone.

SC 401

SC 402

Sculpture III

6 hours

3 credits

Terms like site-specific, monumental, genre, narrative, emblematic, environmental, etc., reflect the cluster of types of sculptural imagery. This studio course is concerned with the ideational and technical issues raised by various types of sculptural imagery which are assigned in turn. What is stressed in each case is the relationship that sculptures have with the context they exist in and the purpose they serve.

Prerequisite: SC 202.

Required of all Sculpture majors.

SC 421

Metals

3 hours

1.5 credits

Forming metal has contributed much to the history of sculpture, particularly in the present, where the idiom has become as familiar as carving and modeling. Concurrently offering both basic and advanced technical instruction in welding and forging, using both ferrous and non-ferrous metals, this course is concerned with both the technical and aesthetic aspects of metal sculpture.

SC 431

SC 432

Advanced Figure Modeling

6 hours

3 credits

For students seriously involved with the figure, this course provides an atelier to continue figure modeling on increasingly advanced levels, and a context to help formulate a personal figurative sculptural idiom. Works are sculpted at various scales and independent projects are undertaken in consultation with the faculty. Critiques involving the meaning and sculptural significance of the works are an integral part of the ongoing class activity.

Prerequisites: SC 223, SC 231, and SC 232, or by permission.

SC 433

Projects in Figure Modeling

6 hours

3 credits

SC 441

SC 442

Advanced Projects

6 hours

3 credits

This course provides a studio context where maturing, self-initiated areas of concentration in sculpture can be developed to fruition on an advanced level. Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found.

Prerequisites: SC 241 and SC 242.

MFA in Sculpture

The following courses are open to students in the summer MFA program only. Each major summer studio concludes with an assessment of and planning for the work to be completed as two independent studios during the remainder of the academic year. A winter review weekend will be scheduled to assess progress of the fall independent studio work.

SC 610 Major Studio I

5 credits
Evaluation of the student's artistic involvement, projecting and testing options for the direction of the student's graduate work.

SC 611 Major Studio II

5 credits
Further exploration of the options, with increased awareness of theoretical issues and personal vision.

SC 710 Major Studio III

5 credits
Greater focus in the student's work, with a view to completing the personal repertoire of skills and expression in the medium needed to undertake a thesis project.

SC 711 Major Studio IV

5 credits
Planning and initiation of a sustained body of mature work to be presented in a thesis exhibition during the following summer.

Theater Arts

TH 100 A/B Acting for Non-Majors

1.5 hours
1 credit
This course introduces the non-actor to improvisation, character development, and the basic idea of action and objective in performance. The first four weeks acclimate the new actor to being expressive in a group using body and voice through improvisation, theater games, movement; breathing and relaxation techniques are also taught. The student is introduced to script analysis, write and develop monologues, and create dramatic characters for performance. Grading is based on class participation and progress with the work on monologues.

TH 103 A/B Acting Studio I-II

6 hours
3 credits
An introductory studio focusing on the fundamentals of acting, basic skills for stage communication, voice and movement exercises, centering techniques, and exercises designed to increase physical and emotional stamina, identify and strengthen poor technique, develop focus and concentration, and to introduce the student to the demands of the theater. In the process of demystifying the craft, the student discovers the energy, power, and vulnerability of self.

TH 103 L Crew

2 hours
0 credits

TH 105 A/B Stage Combat I-II

3 hours
2 credits
This introductory course teaches the integration of safety and acting with the techniques of unarmed combat and knife-fighting.

TH 109 A/B Speech for Actors I-II

3 hours
3 credits
General American pronunciation is introduced. Alexander Techniques are incorporated to assist with relaxation, breathing, resonance, articulation and text work. Physical and vocal warm-ups are an integral part of each class. Shakespearean verse is introduced in the second semester.

TH 114 Mask Characterization

3 hours
1 credit
Introductory course in character development focuses on a process designed to release and open the student's emotional and physical range, stimulate the imagination, place great emphasis on physical actions, acting with the whole body, and ridding the student of self-conscious mannerisms. Through the use of oversized masks (and a series of challenging exercises), the student is allowed the freedom to become someone else. The work aims to integrate the student's skills with his/her instincts, allowing impulses and the imagination to flow in conjunction with a flexible and vulnerable body. The work culminates with the presentation of a fully realized character; a synthesis of the entire semester's work.

TH 115 A/B Movement for Actors I-II

1.5 hours
1 credit
Introduces basic movement vocabulary in modern dance using, primarily, basic improvisational technique. The course is designed to provide the student with awareness of his/her body and the basic skills of movement and dance, such as stretching, breathing, posture, coordination, balancing, etc. The course also allows student the experience of creative application of movement and movement expression through various forms and structures of improvisation. Each semester concludes with a presentation of a creative project which emphasizes movement in conjunction with other theatrical forms.

TH 116 A/B Dance for Actors I-II

1.5 hours
1 credit
A foundation course for actors which uses basic Vaganova ballet technique to develop alignment, flexibility, coordination and discipline, and introduces the actor to the movement vocabulary of this tradition. Development of body awareness with attention toward the verticality, two dimensionality, control and restraint of ballet. Performance projects at the end of semester.

TH 119 A/B**TH 219 A/B****TH 319 A/B****TH 419 A/B****Business of the Arts**

1 hour

1 credit

Exploration of the business and legal aspects of theater and the actor's career: the roles of agents, managers, producers, and managing directors are explored. Guest lecturers from the field conduct seminars on various topics such as unions, contracts, and starting theater companies.

TH 122 A/B**Music Skills I-II**

3 hours class

1 hour lab

2 credits

Skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. First year focuses on rudiments of notation, pitches, intervals, rhythms and simple chords. Students learn to read from "lead sheet" notation. Examples are drawn from musical theater and classical repertoire. In-class exercises and drills are supplemented with computer-based instruction and keyboard lab. *Required of all musical theater students.*

TH 140 A/B**Voice for Musical Theater I-II**

1.5 hours class

0.5 hour lesson

2 credits

Vocal technique training for musical theater students. Individual coaching sessions are combined with group sessions in which students rehearse and perform solo and ensemble musical theater repertoire. Each student will develop a working understanding of vocal anatomy, breathing, support, placement, resonance and diction and a regimen for out-of-class practice. Students work with cassettes outside of class.

Required for all musical theater students.

TH 150 A/B**Dance for Musical Theater I-II**

3 hours

1 credits

Dance technique training oriented to the specific needs of the musical theater performer. Classes in jazz and ballet build strength and awareness and extend the student dancer's physical and expressive range. *Required of all musical theater majors.*

TH 203 A/B**Acting Studio III-IV**

6 hours

3 credits

This course continues the work started in TH 103. Sensory/emotional work and their relation to characterization is further explored, leading to an in-depth study of motivation and subtext. Sensory, emotional and adaptation exercises, as well as improvisation and two-character scenes are used to deepen the actor's ability to execute honest and purposeful stage action and communication. With the aid of method and other techniques, emphasis is placed on the "truth of the movement." Both performance and personal journals are maintained on a continuing basis, and outside rehearsals on scenes are expected. All scene work is directed by the instructor, using individualized hands-on approach.

TH 205**Stage Combat III**

3 hours

2 credits

This intermediate course teaches the integration of safety and acting with the techniques of Broadsword and rapier-and-dagger. This course continues the work started in TH 105 A/B.

TH 205 B**Stage Combat IV**

3 hours

2 credits

This course specifically prepares the student for the certification test of the American Society of Fight Directors. Fights are choreographed and perfected using several weapons and unarmed techniques in a credible, clear, and exciting stage fight in the context of a theatrical scene using dialog. Students admitted by invitation.

Prerequisite: Minimum grade of "B" in TH 205 A.

TH 209 A/B**Speech for Actors III-IV**

3 hours

2 credits

Through the course of the year each student is expected to achieve a high degree of proficiency in General American pronunciation. Resonance, placement and range are developed, supported by the Alexander Technique and using Shakespearean and other text. The first semester is spent strengthening muscles, correcting pronunciation and placement, and redeveloping range. Strict attention is paid to Standard English pronunciation. The student is also drilled in, and expected to be proficient in General American pronunciation both Polished and Common. The second semester continues the work of the first and begins the study of vocal interpretation from scripted material, both poetry and prose. Using unfamiliar texts, the actor is asked to interpret vocal character and develop vocal emotional line. The final step in the process is to train the actor to add the physical character without undermining vocal placement or creative strain.

TH 213**Script Analysis**

3 hours

3 credits

Introduces the student to practical analysis of texts/scripts for enhancing the move from script to performance. The course explores the concepts of conflict, human action, character, action/reaction cycle, objective, dramatic structure, translations, and resources external to the script (historical perspective). At the course's end, the student should possess a firm understanding of the process involved in script analysis, be thoroughly familiar with the composite types of dramatic literature, begin to understand the nature of an informed aesthetic, and understand the consequences of each element of a performance on its audience.

TH 215 A/B**Movement for Actors III-IV**

3 hours

2 credits

Movement for actors utilizing intensive physical-emotional improvisation work, including exercises in calisthenics, aerobics, rhythmic movement, combinations, center floor work, stretches, and the use of physical impulse to expand emotional range.

TH 222 A/B
Music Skills III-IV

3 hours class
1 hour lab
3 credits

Continued skill training in sight reading, ear training, keyboard and music theory, oriented to the needs of the musical theater performer. Examples are drawn from a wide range of musical repertoire. In-class exercises and drills are supplemented with computer-based instruction.

Required of all musical theater students.

TH 240 A/B
Voice for Musical Theater III-IV

1.5 hours class
0.5 hour lesson
2 credits

Individualized coaching sessions are used to solve individual vocal problems and continue development of the student's unique instrument. Students also meet weekly in group sessions to rehearse and present solo and ensemble musical theater repertoire. Listening assignments introduce students to the artistry of significant musical theater performers, past and present.

Prerequisite: Voice for Musical Theater I-II.

Required of all musical theater students.

TH 250 A/B
Dance for Musical Theater III-IV

4.5 hours
2 credits

A continuation of the previous year's dance training. Technique training in jazz, tap, ballet, social dancing, and related subjects is continued, with focus on the technical needs of the musical theater performer.

Prerequisite: Dance for Musical Theater I-II.

Required of all musical theater majors.

TH 303 A/B
Acting Studio V-VI

6 hours
3 credits

The overall emphasis of the course is on theatrical styles of acting. Shakespeare, melodrama, and clown work among others are utilized to develop the student's ability to relate to an audience in extremely theatrical styles.

TH 309 A/B
Speech for Actors V-VI

3 hours
3 credits

The purpose of this course is to give the student a thorough and practical understanding of the voice and how it works as applied to acting. Starting with physical awareness, the aim is, through techniques of self-sensing, to uncover and dismantle tensions which prohibit primary impulses. As the main element in the function of support, much emphasis is placed on spinal alignment and lengthening of the vertebral structure so the breathing is able to operate with more efficiency and economy. The goal is to undo blocks so that each area—jaw, tongue, soft palate—are systematically examined and specific exercises are done which are designed to create a full awareness and understanding of how these muscles function.

TH 311 A/B
Theater History I-II

3 hours
3 credits

A two-semester survey of the history of theater: its dramatic literature, theater structures and production methods, styles of acting, and historical trends, through readings, discussions, and lectures. The course will explore the history of theater through its artistic, spiritual, political and cultural sources of empowerment. Students are provided with the historical background to apply acting, directing, and designing techniques to the theater of other periods of history.

TH 312 A/B
Musical Theater History I-II

3 hours
3 credits

A two-semester survey of the history of the American musical theater in the nineteenth and twentieth centuries. Students develop insight into the writers, performers and theater artists who created the legacy of the musical theater in America, and examine representative works from a variety of periods. Students undertake research projects focusing on major performers, writers, directors and choreographers. Artists and their work are studied in print and on audio and video recordings.

Corequisite for Musical Theater majors: TH 318 Musical Theater Repertory.

TH 315 A/B
Movement for Actors V-VI

3 hours
2 credits

A course sequence designed to aid the student in developing ease and flexibility of movement through increased awareness of habitual movement patterns. The student is guided through the process of substituting useful movement patterns for those that interfere with comfort and freedom of expression. A vocabulary and a consistent technique is developed which the student can apply to stage movement, vocal work, dance, etc., and a greater kinesthetic sense enhances expressive movement and relaxed, controlled speech.

TH 318 A/B
Musical Theater Repertory

5 hours
2 credits

Scenes, songs, and dances are drawn from the diverse musical theater repertory, enabling the student to develop versatility and a sense of style.

Prerequisite: Dance for Musical Theater III-IV.

Required of all musical theater majors.

TH 320
Musical Theater Performance

3 hours
2 credits

An elective course for actors, singers and dancers in which students can explore the craft of the singing actor through exercises, improvisations and repertoire study. Students will learn and rehearse solos, scenes and ensembles from the musical theater repertoire. Emphasis is on developing honesty, ease and expressiveness in musical theater performance.

Prerequisite: One year of voice training, one year of acting training.

TH 325
The Art of Oral Interpretation

3 hours
2 credits

The course examines the elements of form and structure in various kinds of literature, and applies that analysis to the craft of the performance. Studies begin with fairy tales, investigate modern and contemporary retellings of fairy tales, and continue with modern and contemporary short stories. The techniques of oral interpretation—different than those used in a studio acting class—focus on the meaning of literature via suggestive vocal dexterity and subtlety of revelation, rather than explicit action. Students are required to write papers analyzing the literature they choose to perform. The course will close with a class performance.

TH 340 A/B**Voice for Musical Theater V-VI**

1.5 hours class

0.5 hour lesson

2 credits

A continuation of the musical theater vocal training sequence. Students work on more demanding and diverse literature in individual and group sessions. Students are coached on vocal skills pertinent to repertoire being represented in productions.

Prerequisite: Voice for Musical Theater III-IV.

Required of all musical theater students.

TH 350 A/B**Dance for Musical Theater V-VI**

3 hours

1 credit

Continued study of ballet and jazz technique and musical theater styles.

Prerequisite: Musical Theater Dance IV.

Required of all musical theater majors.

TH 400 A/B**Acting For Film I-II**

3 hours

3 credits

Designed for acting students who want to gain knowledge and experience in acting for film and television. The primary goal of the class is to bring out each actor's natural talent which is often the most "marketable" in the film and television industry. Each actor works on a monologue or scene chosen in consultation with the instructor to make his/her work in front of a camera compelling, secure, and believable. Special video sessions will take place throughout the course to give each participant a valuable, hands-on experience in acting for the camera. The actors are able to see and evaluate each other's film work during a special screening session at the end of the course. Special benefit: the actors use excerpts from their monologue/scene for a "video audition" commonly required by today's casting directors, actor's agents, and film/TV directors.

TH 403 A/B**Acting Studio VII-VIII**

6 hours

3 credits

The senior acting student will be prepared for his/her entry into the theater profession through a research and practicum approach to interview and audition techniques. Research into the type of theater companies available, theater and casting agents, showcase opportunities, useful sources for jobs, of theater companies available, theater and casting agents, showcase opportunities, a survey of Actor's Equity Association, and current trade papers are included, as well as an actual experience of interviewing and auditioning for a play director or casting agent with valuable critique following. Emphasis in the first semester is placed on the senior actor's one-person performance projects.

TH 405 A/B**Stage Combat VII-VIII**

2 hours

2 credits

Direction in stage fighting with a wide variety of weapons.

TH 409 A/B**Speech for Actors VII-VIII**

3 hours

3 credits

Emphasis is on dialects. Standard English, regional and national accents, using Standard English as a base, is the focus in the first semester. During the year, individual vocal and speech problems are addressed through class clinics and tutorials.

TH 415 A/B**Movement for Actors VII-VIII**

3 hours

2 credits

Continuation of TH 315 A/B.

TH 417**Directing Studio**

3 hours

3 credits

An introduction to the basic fundamentals of directing including a thorough investigation of the directing vocabulary, exercises in space and composition, exploration of scripts from the director's point of view, and practical experience with ground plans. The student is asked to demonstrate his/her understanding of blocking values and textual analysis by conceptualizing and then staging simple scenes. The second semester introduces the basics of acting coaching and is coordinated with the script analysis and dramatic criticism. Semester culminates with student staging and coaching a medium-length scene from a modern play.

TH 440 A/B**Voice for Musical Theater VII-VIII**

1.5 hours class

0.5 hour lesson

2 credits

Emphasis in the senior year is on preparation of audition songs and professional outplacement.

Prerequisite: Voice for Musical Theater VI.

Required of all Musical Theater majors.

TH 450 A/B**Dance for Musical Theater VII-VIII**

3 hours

1 credit

Continued study of ballet and jazz technique and musical theater styles.

Prerequisite: Dance for Musical Theater VI.

Required of all Musical Theater majors.

TH 449**Internship**

3.0-15.0 credits

TH 999**Independent Study**

Writing for Media and Performance

WM 111, 112

Traditions of Narrative I, II

4 hours
3 credits

A two-semester studio writing class examining different genres of narrative prose adapted in writing for media. Literary works read and analyzed include, "coming of age," satire, magical realism, anti-hero and hero fiction. Students are required to write extensively in class, as well as out of class, adapting the narrative and literary characteristics of the works discussed.

Prerequisite: Permission of the instructor and review of a portfolio of written work.

WM 211, 212

Structure of Drama I, II

4 hours
3 credits

A two-semester studio writing class concentrating on various forms of dramatic writing, including plays, screenplays and teleplays. Extensive writing and reading is accompanied by discussion and critical analysis of the assignments, supplemented by video examples of the dramatic works. Students are required to adapt the dramatic principles discussed in class in their writing.

Prerequisite: HU 110 A/B and Permission of the instructor and review of a portfolio of written work.

WM 213

Scriptwriting

4 hours
3 credits

A studio writing class designed for advanced students in writing for film and television. Students focus on three-act narrative structure in film, as well as various formats for television writing. Scene and sequence structure are highlighted. Students are required to write in-class dramatic exercises, as well as written assignments outside of class. Workshops occur in class, along with supplemental readings and film highlights. Students are required to produce an outline/treatment and a fully developed short script.

Prerequisite: HU 110 A/B and WM 111, 112; or WM 219; or permission of the instructor based on a review of a portfolio of written work.

WM 219

Writing for Film

4 hours
3 credits

A studio writing class introducing students to the basic elements of screenwriting for film. Students are required to write dramatic exercises in class, as well as outside of class. Supplemental readings are discussed and film highlights shown to assist the students in their writing.

Prerequisites: HU 110 A/B.

WM 241

Arts of the Media

3 hours
3 credits

A course designed to introduce students to the various production values which directly influence the character of the dramatic product. Subjects of study include music, cinematography, art and production design, editing, sound, costume design and special/ computer effects as they relate to the writer's intention and the quality of the final product.

Open to all students.

WM 251, 252

Narrative Cinema I, II

6 hours
3 credits

A two-semester course examining and analyzing film through the perspective of narrative structure. Various forms, schools of film, styles, and genres from both the domestic and international film community are studied chronologically, emphasizing the influence and integration of the various forms with one another.

The course requires supplemental weekly screenings of the work being studied.

Students who have successfully completed HU 248 A/B are not eligible to enroll for credit in this course.

Open to all students.

WM 253

History of Television

3 hours
3 credits

A survey course designed to provide an overview of the medium of television. The impact of television, since its inception, has become increasingly pervasive and influenced an entire society through its ability to educate and entertain. Video examples of the medium are supplemented by class discussion and reading assignments. Two term papers, a midterm and final exam are required.

Open to all students.

WM 315

Adaptation for Media/Fiction

4 hours
3 credits

A studio writing course developing the craft of adaptation, focusing on the use of fictional material as the source for the dramatic form. The various genres of fictional material, including novels, short stories, plays, and musicals are examined and students learn to handle the conceptual and technical challenges inherent in the process of altering written text for the mediums of television, film, and interactive software.

Prerequisite: HU 110 A/B or permission of the instructor based on a review of a portfolio of written work.

WM 316

Adaptation for Media/Non-Fiction

4 hours
3 credits

A studio writing course developing the craft of adapting nonfictional sources to the dramatic and documentary form. Various genres of nonfictional material, including, but not exclusive to, newspapers, periodicals, autobiographies, biographies, memoirs, letters, diaries, and historical texts are examined. Students learn to manage the conceptual and technical challenges inherent in the adaptation of nonfiction for television, film and interactive media.

Prerequisite: HU 110 A/B and permission of the instructor based on review of a portfolio of written work or WM 111, 112.

WM 321, 322

Advanced Screenwriting I, II

4 hours
3 credits

A studio writing course preparing the student for the entire process of crafting a full length script for television, film or theater. In the first semester, students develop a concept, pitch the project, prepare an outline/treatment for a full length work and draft the first act. The second semester is devoted to the completion of the full-length work and the revision process.

Prerequisites: WM 213 or permission of the instructor.

WM 323, 324**Advanced Playwriting I, II**

4 hours

3 credits

A studio course preparing students to write a full-length play. The first semester focuses on development of a theme and preparation of a draft of the first act. The second semester is devoted to the completion and refinement of the piece, resulting in a full-length work.

Prerequisites: WM 213 or permission of the instructor.

WM 331**Issues in Mass Media**

3 hours

3 credits

A course examining topical issues directly related to the impact of television and film on race, gender, and class issues, patterns of consumption, privacy, and the ethical use of technology. The impact of the media on society is addressed as they directly and indirectly affect our culture on a variety of levels. Individual reactions to the media is explored with special attention paid to how we view ourselves and others as a result of what we see, hear and read.

Prerequisites: HU 103 A/B, HU 110 A/B.

WM 341**Acting/Directing for Writers**

6 hours

3 credits

A studio course addressing the collaborative aspect of dramatic production involving writers, actors and directors. Students are introduced to directing and acting, using their own dramatic texts as the source material. All students should have polished dramatic scenes already written prior to the beginning of the course.

Prerequisite: WM 219 or WM 219.

WM 411, 412**Senior Thesis I, II**

4 hours

3 credits

A studio writing course centering on the final writing project in the program and the development of the student's portfolio of written work. Over the year, the student develops an outline/treatment and the completion of a full length work in the area of concentration in writing for media.

Prerequisite: WM 321, 322 or MM 310, 311.

WM 421**Business of the Writer**

3 hours

3 credits

A course providing the practical knowledge specific to the world of professional writing in media. Subjects include professional business practices, the selection and importance of a literary agent, resume writing, the "art of the pitch," the differences between working as a free-lance writer and life as a staff writer, and the respective issues facing writers in the various fields of media. Visiting professionals from the field of writing conduct seminars and discussions, lending their expertise to the course.

Prerequisites: MM 311 or WM 322 or WM 324.

WM 431**Interarts Project**

6 hours

3 credits

A course providing an opportunity for writers and students throughout the University to collaborate on a semester-long project. Students jointly submit project proposals for approval and develop them to completion. Emphasis will be placed on the students' ability to consider the artistic and technical implications of the combined media while successfully integrating art forms in a considered and polished final piece.

Open to all students with permission of the instructor.

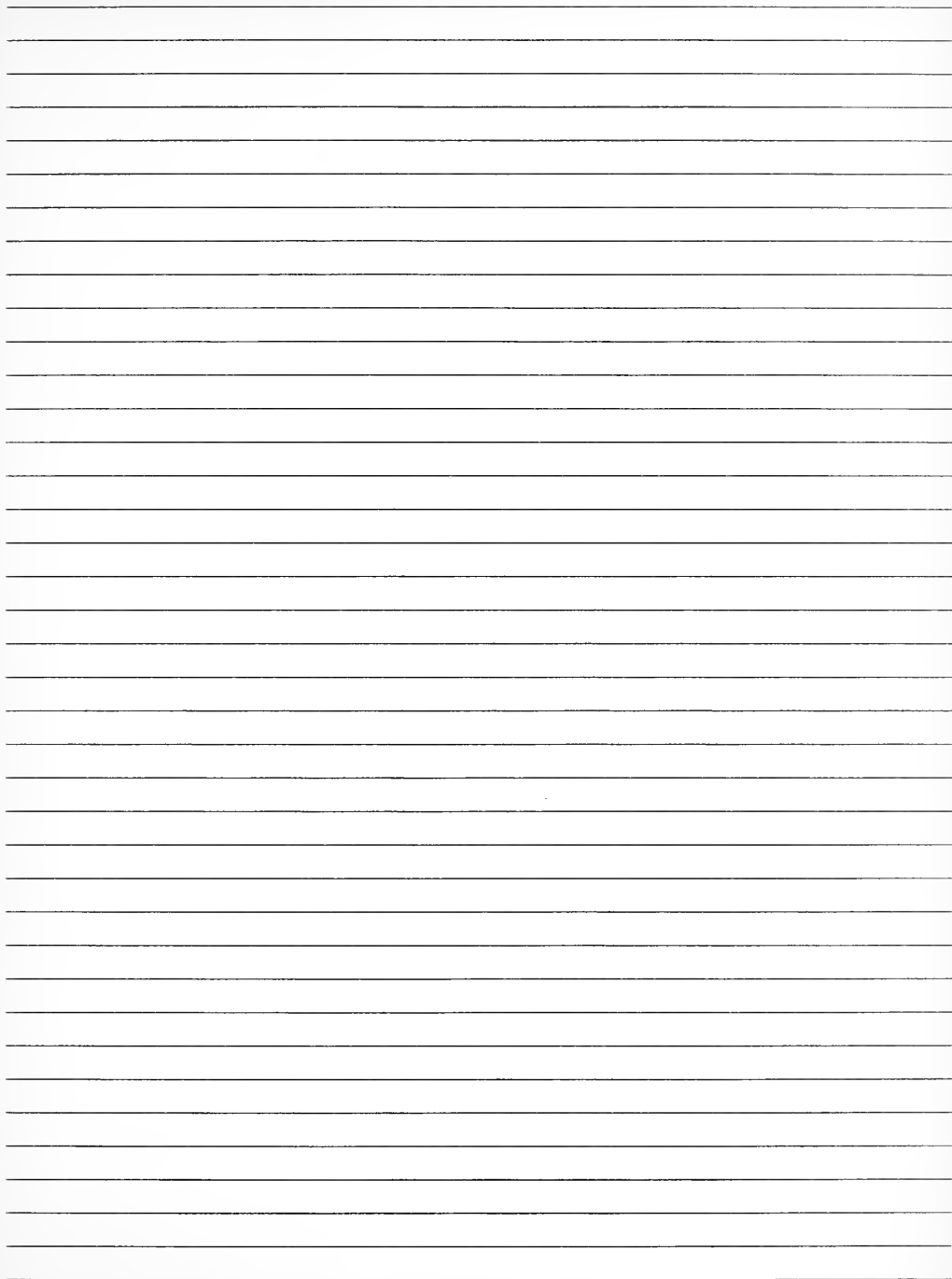
WM 499**Internship**

6 hours

3 credits

Seniors are placed with regional companies to expose them to a real work environment in the field of media. Placements vary and can include local network-affiliated television stations, public broadcasting stations, film-production companies or multimedia manufacturers. A paper or journal chronicling the experience is required upon completion of the internship.

Corequisite: WM 421. *Open to seniors only.*



The University of the Arts

Administration

Peter Solmssen, AB, JD	President
Virginia Red, BA, MA, MMus	Provost
Stephen Jay, BM, MM	Dean, Philadelphia College of Performing Arts
Stephen Tarantal, BFA, MFA	Dean, Philadelphia College of Art and Design
Robert Ackerman, BA, MA, PhD	Director, Division of Liberal Arts
Patricia M. Woldar, BA, MPA	Associate Provost for Student Affairs
Laura J. Zarrow, BFA, MSED	Assistant Provost for Academic Affairs
Barbara Elliott, BA	Director of Admission
Anita Reece, BS	Registrar
Aquila W. Galgon, BA	Director of Financial Aid
John Klinzing, BS, MA, EdD	Dean of Students
Stephen Bloom, MA, MSLS	Director of University Libraries
John Trojan, BS, MBA, CPA	Chief Financial and Administrative Officer
Stephanie C. Chiappardi, BS, MBA	Director of Development and External Affairs

Board of Trustees

Dorrance H. Hamilton, Chairman
Peter Solmssen, President
J. Gary Bard
George A. Beach
Mary Louise Beitzel
Irvin J. Borowsky
Ira Brind
Eleanor Davis
Anne F. Elder
Jane Scaccetti Fumo
John C. Goodchild, Jr.
Charles B. Grace, Jr.
Marvin D. Heaps
Barbara A. Hillier
Stephen R. Holstad
Judith Jamison
Barbara J. Kaplan
The Honorable Bruce W. Kauffman
Harold E. Kohn, Esq.
Berton E. Korman
William G. Krebs
Al Paul Lefton, Jr.
Elaine Levitt
Jeff Lotman
Seymour G. Mandell
Noel Mayo
Francis J. Mirabello, Esq.
Ronald J. Naples
Adolf A. Paier
Suzanne F. Roberts
Stephen B. Rossi
Jerry J. Siano
Harriet G. Weiss
George A. Weymouth
Albert E. Wolf

Life Trustees

H. Ober Hess, Esq.
Sam S. McKeel

Emeritus Trustees

Nathaniel R. Bowditch
Schuyler G. Chapin
Bodine Lamont
Thomas V. Lefevre
Sondra Myers
Ronald K. Porter
William L. Rafsky
Roger L. Stevens
Philip H. Ward, III
Dorothy Shipley White

Ex Officio Trustees

The Honorable Augusta A. Clark
Joan L. Specter

Faculty Representative

Professor Larry Mitnick

Index

A

Absence 28
 Leave of 26
 See also – Attendance
Academic Achievement Program 10, 30
Academic Advising 23
 PCAD 52
Academic Calendar 4
Academic Computing 40
Academic Grievance Procedure 27
Academic Honesty/Integrity 32
Academic Regulations 23
Academic Review 26
Academic Support Services 30
Academic Warning 10, 26
Access to Student Records 34
Accreditation 7
Acting curriculum 108, 111
 Course descriptions 175
 See also – School of Theater Arts
Activities, Student 29
Address, Change of 27
Administration 182
Admission 8
 Advanced Placement 11
 Advanced Standing 9
 Application Process 8
 Audition, Credit by 11
 Conditional Admission 10
 Crafts Studio Post-Baccalaureate Certificate 13
 Credit by Audition or Portfolio 11
 Deferred Admission 10
 Early Admission 10
 Freshman Applicants 8
 Graduate Programs 13
 Housing Deposits 10
 International Baccalaureate 11
 International Students 12
 Interview 8
 Portfolio, Credit by 11
 Post-Baccalaureate Programs 13
 Readmission 26
 Residency Requirements 9
 Teacher Certification Program 13
 Transfer Applicants/Application 9, 13
 Transfer of Credit 9, 13
 Tuition Deposit 10
 Undergraduate 8

Advanced Computing and Simulation Laboratory 51
Advanced Placement 11
Advanced Standing 9
Advising, Academic 23
 PCAD 52
 School of Music 99
 School of Theater Arts 109
AICAD 55
Alcohol and Drug Policy 32
Allegheny University of Health Services, 74
Alumni Discount 15
Animation curriculum 70
 Course descriptions 166
Animation Drawing Minor 53
Application Notification 10
Application Process 8
Art Education curriculum 72
 Course descriptions 122
 Pre-Certification in 72
Art Education, MA curriculum 81
 Course descriptions 122, 140
 Extended Degree Option 85
Art Therapy curriculum 74
 Course descriptions 124
Arts History
 Course descriptions 141
Association of Independent Colleges of Art and Design (AICAD) 55
Attendance 28
 School of Music 99
 School of Theater Arts 109
Auditing a Course 24
Audition, Credit by 11
Audition, Graduate 13
AUHS 74
Automobiles 31

B

Ballet curriculum 91, 93
 See also – School of Dance
Board of Trustees 182
Book Arts Minor 53
Book Arts/Printmaking curriculum 62
 Course descriptions 169
 MFA curriculum 75, 76
Borowsky Center for Publication Arts 51

C

Calendar, Academic 4
Campus Expression 33
Campus Security 31
Campus Standards Committee 37
Career Services 31
CEEB Advanced Placement 11

Ceramics, Crafts curriculum 58
 Course descriptions 124
 MFA Summer Program 86
 Course descriptions 129, 136, 140
Certificate in Dance 91, 94
Certificate in Music 97
Certification Program, Teacher 13, 72
Change of Address 27
Change of Grade 25
Change of Major/Degree/College 27
Change of Name 27
CLEP 11
Closings, School 31
Code of Conduct 32
Code, Student 33
College Level Examination Program 11
College of Art and Design 7, 50
College of Media and Communication 7, 114
College of Performing Arts 7, 90
College of Textiles and Sciences, Philadelphia, Cooperative Program 54
Common Core, Liberal Arts 40
Composition BM curriculum 97, 101
 Course descriptions 159
 Diploma curriculum 97, 102
 See also – School of Music
Computing, Academic 40
Computing/Simulation Laboratory 51
Conditional Admission 10
Conduct, Code of 32
Continuing Education 40
Coordinate Degree Program, Pennsylvania Academy of the Fine Arts 55
Counseling Department 29
Course
 Auditing a 24
 Withdraw from a 25
Course Descriptions 121
 Acting 175
 Animation 166
 Art Education 122
 Art Therapy 124
 Arts History 141
 Book Arts/Printmaking 169
 Ceramics, Crafts 124
 Ceramics, MFA summer 129, 136, 140
 Crafts 124
 Dance 129
 Dance Extension 133
 Drawing, Painting/ 172
 Electronic Media 134
 Fibers, Crafts 124
 Film 166
 Fine Arts 134
 Foundation 137
 Freshman Core, Liberal Arts 141

Course Descriptions *continued*

Glass, Crafts 124
 Graduate Seminars 140
 Graphic Design 138
 History and Social Studies 141
 Humanities (Liberal Arts) 141
 Illustration 155
 Industrial Design 152
 Jewelry, Crafts 124
 Liberal Arts 141
 Language and Literature 141
 Master of Industrial Design 140, 154
 Master of Music in Jazz 159
 MAT in Music Education,
 MATPREP 159
 Media Arts 166
 Metals, Crafts 124
 MFA in Book Arts/Printmaking 140, 171
 MFA in Ceramics, Painting, or
 Sculpture 129, 136, 140, 173, 175
 Multimedia 157
 Museum Exhibition Planning and
 Design 140, 156
 Music 159
 Musical Theater 175
 Painting/Drawing 172
 Painting, MFA summer 136, 140, 173
 Paper, Crafts 124
 Philosophy and Science 141
 Photography/Film/Animation 166
 Printmaking/Book Arts 169
 School of Dance 129
 School of Music 159
 School of Theater Arts 175
 Science, Philosophy and 141
 Sculpture 174
 Sculpture, MFA summer 136, 140, 175
 Social Studies, History and 141
 Summer Program (MFA) 129, 136,
 140, 173, 175
 Theater Arts 175
 Video, Film/ 166
 Wood, Crafts 124
 Writing for Media and Performance 179
 Crafts curriculum 58
 Course descriptions 124
 Crafts Studio Post-Baccalaureate
 Certificate 13, 60
 Credit by Audition 11
 Credit by Portfolio 11
 Credit Distribution, PCAD 52
 Credit from Nonaccredited Institutions 11
 Credit-Hour Ratio 42, 50, 90
 Credit, Insufficient Accumulation 20
 Credit, Transfer of 9, 13
 Curriculum – See specific Department,
 Program, or School

D

Dance curriculum 91, 93
 Course descriptions 129
 See also – School of Dance
 Dance Extension 95, 133
 Dean's List 26
 Deferred Admission 10
 Degree Requirements 41
 Design
 Graphic Design 65
 Illustration 66
 Industrial Design 67
 Digital Technology at PCAD 50
 Diploma in Music curriculum 97, 102
 Course descriptions 159
 Disciplinary Proceedings 36
 Discount, Tuition 15
 Dismissal Policy 26
 School of Theater Arts 110
 Drawing – See Painting/Drawing
 Drop/Add 24
 Drug and Alcohol Policy 32

E

Early Admission 10
 Education
 Art 72, 81, 84
 Dance 91, 94
 Museum 82
 Music 97, 103, 104
 Visual Arts 84, 85
 Electronic Media (Technology) 51
 Course descriptions 134
 Employment, Student 19
 Exchange Student, PCAD 55
 Exhibition Program, PCAD 50
 Exit Requirements, MAT in Music
 Education 103
 Expenses 14, 22
 Extended Degree Options 85

F

Facilities
 Advanced Computing and Simulation
 Laboratory 51
 Book Arts/Printmaking 62, 75
 Borowsky Center for Publication
 Arts 51
 Exhibition Program, PCAD 50
 Industrial Design, Masters of 78
 Media Arts studios 51
 Museum Exhibition Planning and
 Design 80
 School of Dance 91
 Printmaking/Book Arts 62, 75
 School of Music 96
 School of Theater Arts 108
 Studios, Media Arts 51
 Studios, PCAD 51
 University 34
 Federal Grant Programs 17, 18, 20
 Federal Perkins Loan 18, 19, 20
 Federal Stafford Student Loan
 (SSL) 18, 19, 20
 Federal Supplemental Educational
 Opportunity Grant (FSEOG) 18, 20
 Federal Work-Study (FWS) 19
 Fees 14, 15, 22
 Fibers, Crafts curriculum 58
 Course descriptions 124
 Figurative Illustration Minor 53
 Film/Animation curriculum 71
 Course descriptions 166
 Film/Video curriculum 70
 Course descriptions 166
 Film/Video Minor 54
 Final Probation 26
 Financial Aid 16
 Financial Holds 15
 Financial Responsibility 14
 Fine Arts curricula 60
 Course descriptions 134, 169, 172, 174
 MFA Summer Program 86
 Painting/Drawing curriculum 61
 Printmaking/Book Arts curriculum 62
 Sculpture curriculum 64
 Foreign Study Programs, PCAD 54
 Foundation curriculum 56
 Course descriptions 137
 Freshman Applicants 8
 Freshman Transfers 9
 FSEOG 18, 20
 FWS 19

G

- Glass, Crafts curriculum 58
 - Course descriptions 124
- GPA – Grade Point Average 25
- Grade(s) 25
 - Change of 25
 - Grading System 25
 - Incomplete, Grade of 25
 - Pass/Fail Option 24
- Graduate
 - Admission Requirements 13
 - Application Requirements 13
 - Course descriptions – See specific Programs
 - Credit, Transfer of 13
 - Curriculum – See specific Programs
 - PCAD Programs 75
 - PCPA Programs 99, 104
 - Tuition 14
- Graduate Seminar course descriptions 140
- Graduation 27, 28
- Graduation Requirements 27
 - Master of Music in Jazz 99
 - MAT in Music Education 99
 - School of Dance 95
 - School of Music 99
- Graduation with Honors 28
- Grants and Scholarships 16, 17, 18, 20
- Graphic Design curriculum 65
 - Course descriptions 138
- Grievance Procedure, Academic 27

H

- Harassment Policy, Sexual 32
- Health Services 29
- Hearing Process 36
- Hearings, Administrative 37
- History and Social Studies
 - Course descriptions 141
- History of The University of the Arts 6
- Housing Deposits/Fees 10, 15
- Humanities – See Liberal Arts

I

- Illustration curriculum 66
 - Course descriptions 155
- Illustration Minor, Figurative 53
- Illustration Photography Minor 54
- Incomplete, Grade of 25
- Independent Study 24
- Index 183
- Industrial Design curriculum 67
 - Course descriptions 152

Industrial Design, Master of

- curriculum 77
 - Course descriptions 140, 154
 - Initial Probation 26
- Instrumental BM curriculum 97, 100
 - Course descriptions 159
 - Diploma curriculum 97, 102
 - See also – School of Music
- International Baccalaureate 11
- International Student Services 31
- International Students, Admission 12
- Internships 24, 54
- Interview for Admission 8

J

- Jazz, Master of Music in 97, 99, 106
- Jazz/Contemporary – See Instrumental or Composition under School of Music
- Jazz/Theater Dance curriculum 91, 93
 - See also – School of Dance
- Jewelry, Crafts curriculum 58
 - Course descriptions 124

L

- Language and Literature
 - Course descriptions 141
- Late Registration 15, 24
- Lateness of Instructor 28
- Learning Specialist 30
- Leave of Absence 26
- Lesson Cancellation 28
- Lessons, Private Music 24, 99, 165
- Liberal Arts, Division of 42
 - Common Core 41
 - Course descriptions 141
 - Arts History 141
 - Faculty 46
 - Freshman Core 128
 - History and Social Studies 141
 - Language and Literature 141
 - Philosophy and Science 141
 - Degree Requirements 41, 42
 - Transfer Requirements 42
 - Writing Standards 41
- Libraries 39
- Literature, Language and
 - Course descriptions 141
- Loan Programs 18, 19

M

- Major, Change of 27
- Majors – See specific College, Department, Program, or School
- MATPREP curriculum 97, 103
 - Course descriptions 159
- Meals 30
- Media and Communication, College of 7, 114
- Media Arts curricula 68
 - Animation curriculum 70
 - Course descriptions 166
 - Film/Animation curriculum 71
 - Film/Video curriculum 70
 - Photography curriculum 69
 - Video, Film/ curriculum 70
- Media Arts Studios 51
- Metals, Crafts curriculum 58
 - Course descriptions 124
- Minors, PCAD 53
- Mission Statement 6
- Modern Dance curriculum 91, 93
 - See also – School of Dance
- Multimedia curriculum 115, 116
 - Course descriptions 157
- Museum Education, MA curriculum 82
 - Course descriptions 122, 140, 156
- Museum Exhibition Planning and Design, MFA curriculum 79
 - Course descriptions 140, 156
- Music – See School of Music
- Music Education, MAT curriculum 97, 104
 - Course descriptions 159
 - Graduation Requirements 99
 - Preparatory Program (MATPREP) 97, 103
- Music, Master of in Jazz curriculum 97, 99, 106
 - Course descriptions 159
 - Graduation Requirements 99
- Musical Theater curriculum 108, 111
 - Course descriptions 175
 - See also – School of Theater Arts

N

- Name, Change of 27
- New Media Center 114
- Notice of Deficiency 28
- Nonaccredited Institutions, Credit from 11

P

- Painting/Drawing curriculum 61
 - Course descriptions 172
- Painting, MFA Summer Program 86
 - Course descriptions 136, 140, 173
- Paper, Crafts curriculum 58
 - Course descriptions 124
- Parent Plus Loan for Undergraduate Students (PLUS) 18, 19
- Pass/Fail Option 24
- Payment Plans 14
- Pell Grant 17, 19, 20
- Pennsylvania Academy of the Fine Arts
 - Coordinate Degree Program 55
- Pennsylvania Higher Education Assistance Agency (PHEAA) 16, 17, 21
- Perkins Loan 18, 19, 20
- PHEAA 16, 17, 21
- Philadelphia College of Textiles and Sciences,
 - Cooperative Program 54
- Philosophy and Science
 - Course descriptions 141
- Photography curriculum 69
 - Course descriptions 166
- Photography Minor, Illustration 54
- Photography Minor, Studio 54
- PLUS 18, 19, 20
- Portfolio, Credit by 11
- Portfolio, Graduate 13
- Post-Baccalaureate Programs
 - Admission Requirements 13
 - Application Requirements 13
 - Crafts Studio Certificate 13, 54
 - Teacher Certification 13, 66, 79
- Pre-Certification in Art Education 72
- Printmaking/Book Arts curriculum 62
 - Course descriptions 169
- Printmaking, Book Arts, MFA
 - curriculum 75
 - Course descriptions 140, 171
- Probation 26
 - School of Theater Arts 110
- Programs of Study – See specific College, Department, Program, or School

R

- Readmission 26
 - Recruiting on Campus 35
 - Refund Policy 15
 - Registrar, Office of the 23
 - Registration 23, 24
 - Regulations
 - Academic 23
 - Art Education 66
 - School of Dance 94
 - School of Music 99
 - School of Theater Arts 109
 - Residence Halls, Student Rights and 34
 - Residency Requirements 9
 - Residential Life 30
 - Return Degree Program, PCAD 55
- ## S
- Schedule Revision 24
 - Scholarships 17, 18
 - School Closings 31
 - School of Dance 91
 - Certificate in Dance curriculum 91, 94
 - Course descriptions 129
 - Dance curriculum 91
 - Dance Education curriculum 91, 94
 - Dance Extension 95, 133
 - Facilities 91
 - Graduation Requirements 95
 - Regulations/Requirements 94
 - School of Music 96
 - Attendance 99
 - Composition BM curriculum 97, 101
 - Certificate in Music curriculum 97
 - Course descriptions 159
 - Diploma in Music curriculum 97, 102
 - Facilities 96
 - Graduate Programs 97
 - Graduation Requirements 99
 - Instrumental BM curriculum 97, 100
 - Lessons, Private 24, 99, 165
 - Master of Music in Jazz curriculum 97, 99, 106
 - MAT in Music Education
 - curriculum 97, 104
 - MATPREP curriculum 97, 103
 - Regulations/Requirements 99
 - Vocal BM curriculum 97, 100

- School of Theater Arts 108
 - Acting curriculum 108, 111
 - Course descriptions 175
 - Facilities 108
 - Musical Theater curriculum 108, 111
 - Regulations/Requirements 109
- Science, Philosophy and
 - Course descriptions 141
- Sculpture curriculum 64
 - Course descriptions 174
- Sculpture, MFA Summer Program 86
 - Course descriptions 136, 140, 175
- Security, Campus 31
- Sexual Harassment Policy 32
- Simulation/Computing Laboratory 51
- Smoking Policy 32
- Social Studies, History and
 - Course descriptions 141
- Special Charges and Fees 15
- Special Events 29
- Stafford Student Loan (SSL) 18, 19, 20
- Standards Committee, Campus 37
- State and Federal Grant
 - Programs 16, 17, 20
- Student Activities 29
- Student Code 33
- Student Conduct 32, 33
- Student Employment 19
- Student Exchange, PCAD 55
- Student Loans 18, 19, 20
- Student Organizations 33
- Student Records, Access to 34
- Student Responsibilities 23, 33
- Student Rights 33
- Student Services 29
- Studio Photography Minor 54
- Studios, PCAD 51
- Studios, Media Arts 51
- Summer Program, MFA in Ceramics,
 - Painting, or Sculpture curriculum 86
 - Course descriptions 129, 136, 140, 173, 175
- Summer Study Programs, PCAD 54
- Supplemental Educational Opportunity Grant, Federal (FSEOG) 18, 20
- Support Services, Academic 30

T

Teacher Certification Program 13, 72, 85
 Teaching
 Certification Program 13, 72, 85
 Dance Education 91, 94
 Extended Degree Option 85
 MA in Art Education 81, 85
 MA in Museum Education 82
 MAT in Music Education 97, 104
 MAT in Visual Arts 84, 85
 MATPREP 97, 103
 See also – Education
 Technology, Digital at PCAD 50
 Theater – See School of Theater Arts
 Three-Year Transfer 9
 Title IV Code 17
 Transcript Fee 15
 Transfer 9
 Advanced Standing 9
 Applicants 9
 Application Requirements 9
 College of Art and Design 9
 College of Media and Communication 9
 College of Performing Arts 9
 Credit 9
 Freshman Transfer 9
 Liberal Arts Requirements 42
 Residency Requirements 9
 Three Year Transfer 9
 Tuition 10, 14, 22
 Typography Minor 54

U

Undergraduate Curriculum – See specific
 Department or School
 Undergraduate Degree Requirements 41
 University Facilities 34
 University Libraries 39
 University Standards, Violation of 35

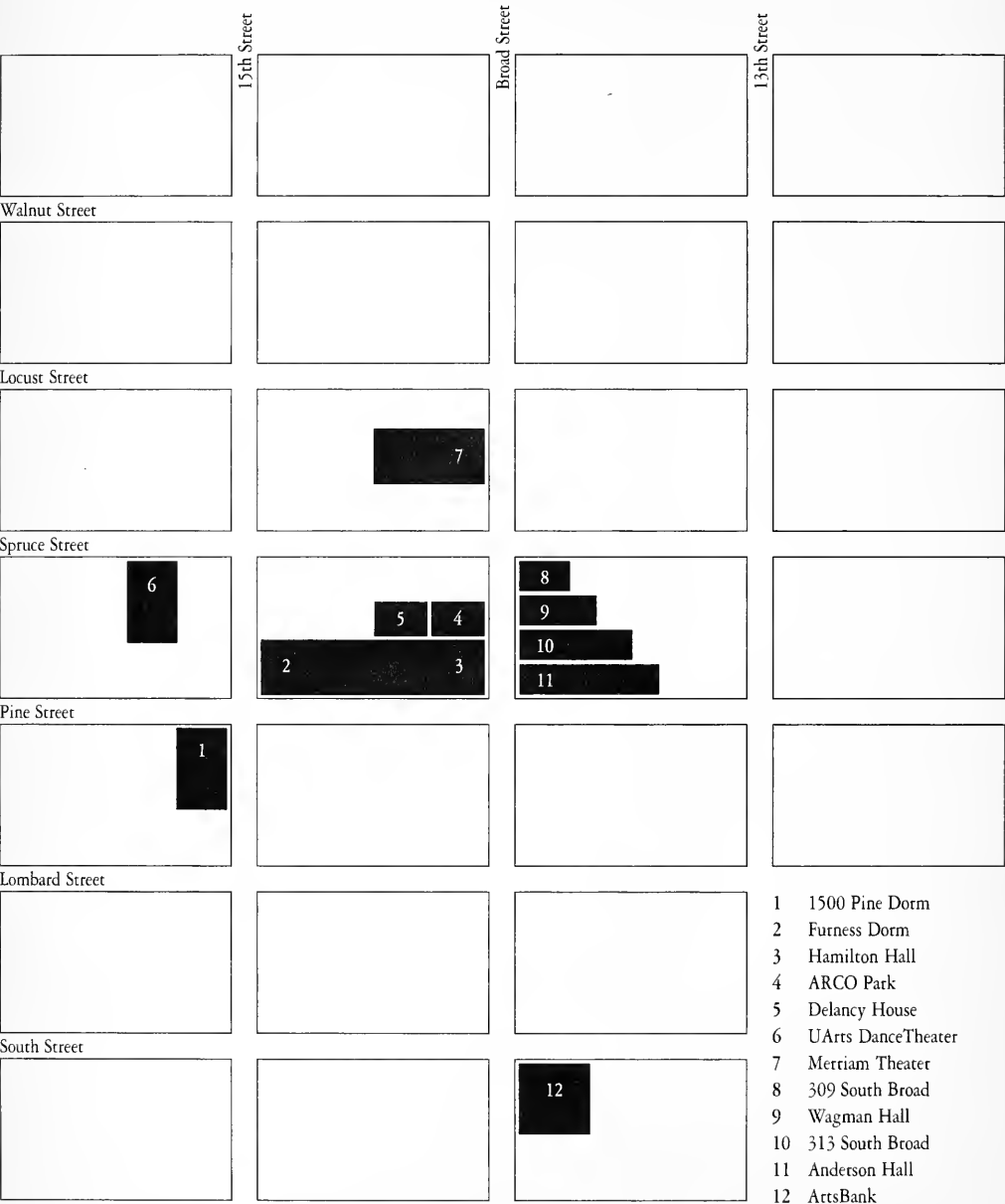
V

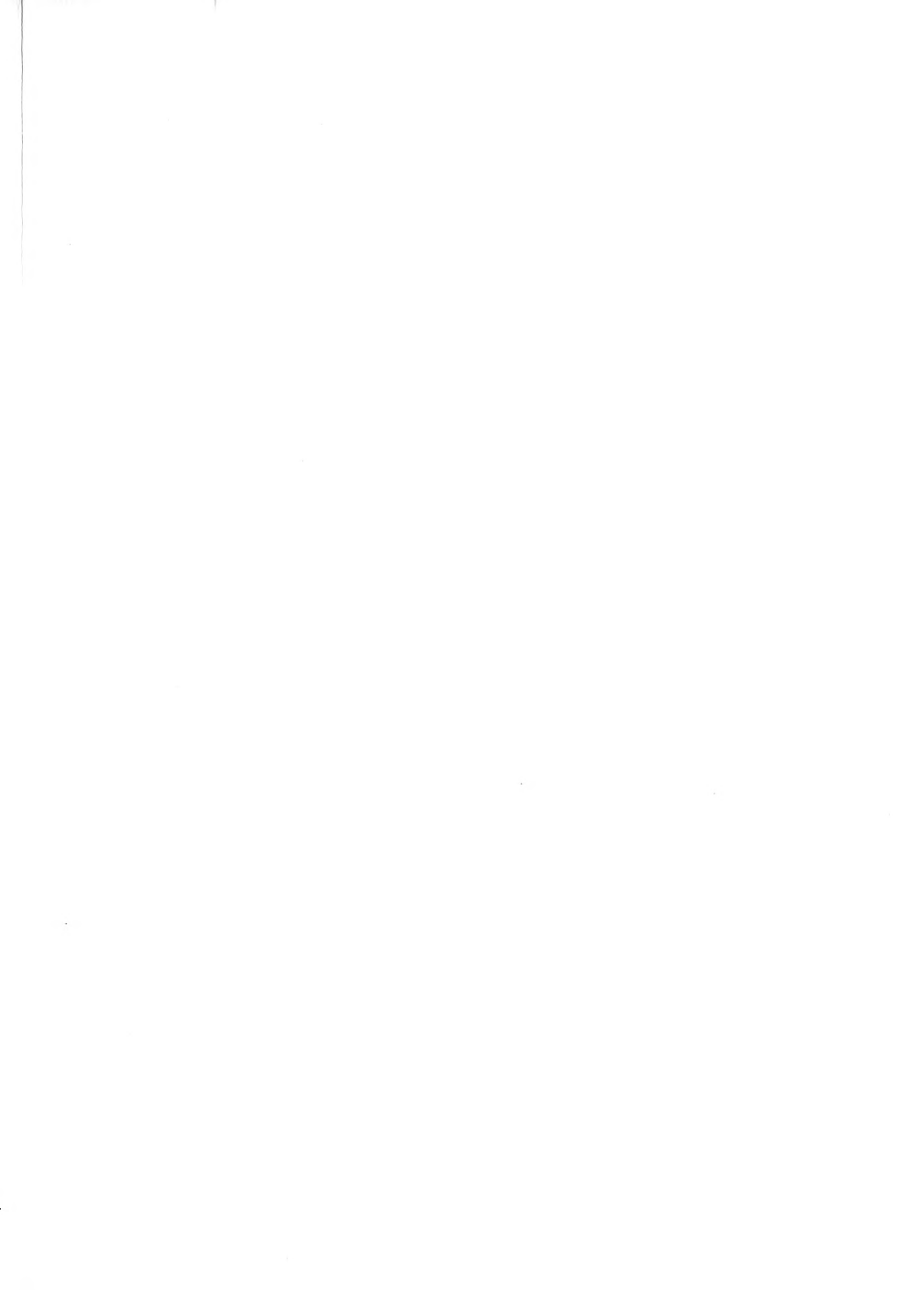
Vermont Studio Center 86
 Veterans 31
 Video – See Film/Video
 Violation of University Standards 35
 Visual Arts, MAT curriculum 84, 85
 Course descriptions 122, 140
 Extended Degree Option 85
 Vocal BM curriculum 97, 100
 Course descriptions 159
 Diploma curriculum 97, 102
 See also – School of Music

W

Withdrawal from Course 25
 Withdrawal from the University 25
 Wood, Crafts curriculum 58
 Course descriptions 124
 Work-Study 19
 Writing for Media and Performance
 curriculum 117
 Course descriptions 179
 Writing Standards 41

The University of the Arts Campus Map







The University of the Arts
Office of Admission
320 South Broad Street
Philadelphia, PA 19102

Non-Profit Organization
US Postage
P A I D
Philadelphia, PA
Permit No. 1103
